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ABSTRACT

The Fall 2000 and Spring 2001 issues provide ideas for teaching based on Arts and Entertainment and History Channel programming. The Fall issue contains study guides such as: "Inside Story: Street Racing: The Need for Speed" (analyzes the legal and moral implications of street racing); "Longitude" (examines the difficulties of maritime exploration prior to the invention of accurate clocks, the scientific process applied to navigation, and the political implications of naval dominance in the 18th century); "F. Scott Fitzgerald: The Great American Dreamer" (presents a portrait of Fitzgerald through interviews with family members and confidantes); and "Biography Close-Up: So You Want To Be President" (examines the steps necessary to secure the U.S. Presidency and discusses the character of presidential contenders). The Spring issue contains study guides such as: "The Great Gadsby" (considers 1920s culture in the United States, including the aftermath of World War I, Prohibition, and jazz, and explicates Fitzgerald's novel "The Great Gadsby"); "Thurgood Marshall: Justice for All" (illuminates the struggle for racial equality by examining the impact of Thurgood Marshall's career and convictions); "Joan of Arc: Virgin Warrior" (discusses Joan of Arc's place in 15th century Europe, the influence of religion on political and military events, and medieval gender roles); and "The Planets: Terra Firma" (examines the elemental make-up and geological forces of planets in the solar system). Each study guide includes objectives, vocabulary, discussion questions, activities, Web sites, and further reading lists and indicates the corresponding television program. A section of teaching ideas submitted by educators is also included, based on A&E and History Channel programs. (BT)

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The Idea Book for Educators, 2000-2001.

Libby Haight O'Connell, Editor

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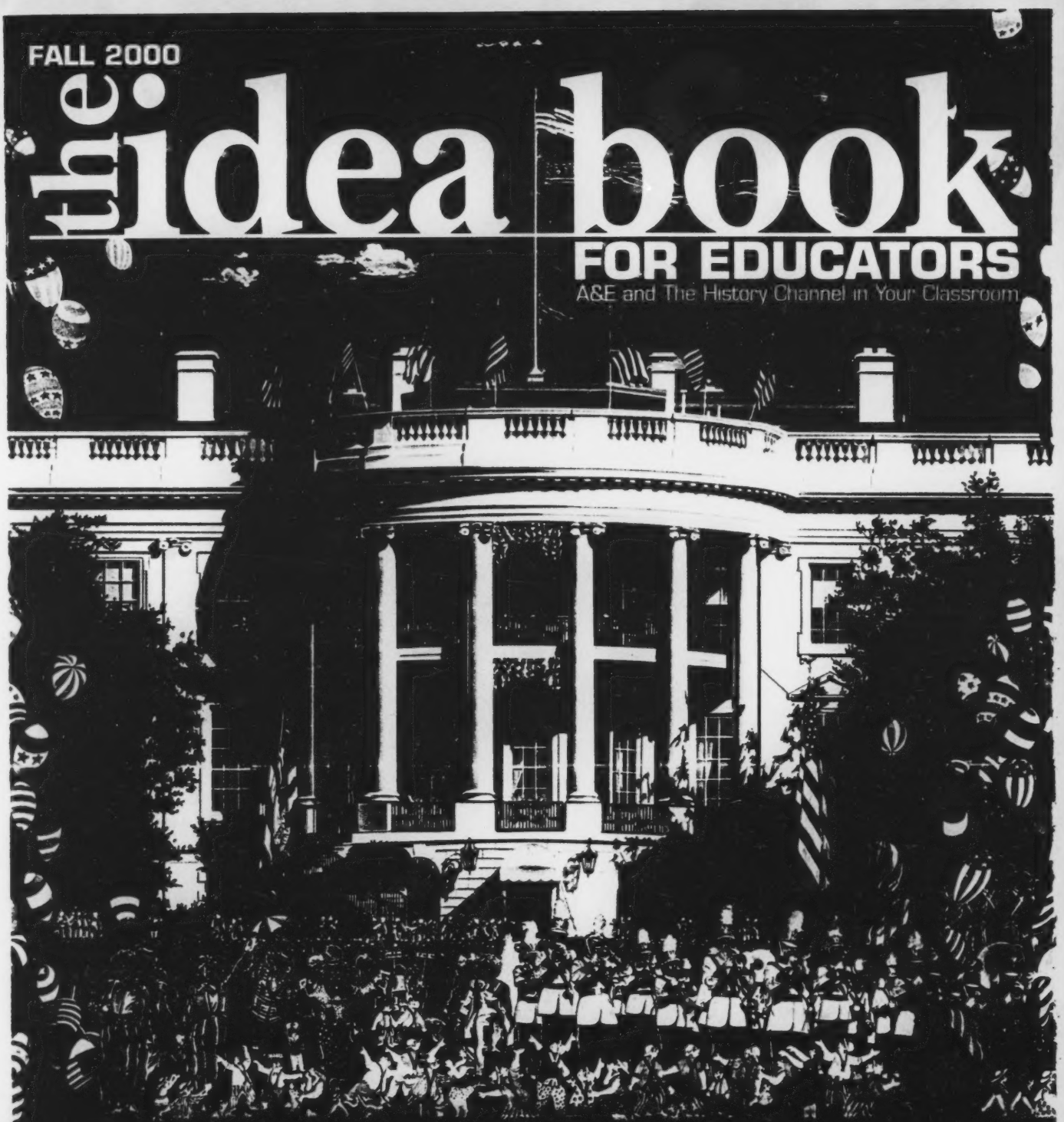
FALL 2000

the idea book FOR EDUCATORS

A&E and The History Channel in Your Classroom



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FROM THE EDITOR

Teaching is never an easy job. If you're just starting out, the necessary amount of prep time seems overwhelming. If you've been teaching for years, prep is still time-consuming, plus you're always on the lookout for ways to bring new material to your classes. In many states, beginning teachers and old hands are wondering, "How am I going to cover all the required content and all the new tests my students have to take?" We'd love to be able to deliver extra time, gift wrapped, to your classroom door. But we haven't quite figured out that challenge – yet, anyway. What we can do to help out is give you the materials that tie directly to national curriculum standards in a variety of subjects. A&E and The History Channel Classroom programming and resources support your students' development in a wide range of areas, as fundamental as listening and responding and as sophisticated as advanced research skills and effective written expression.

This semester, The History Channel presents exciting new materials in our *Save Our History*™ campaign dedicated to history education and historic preservation. For middle and high school students, A&E Classroom offers a number of opportunities for addressing the issues of tolerance and respect that are so important for our young people, and our communities today.

Take a few minutes to browse through our planning calendar, and see what programs would enrich your classroom. In the long run, it will save you that precious commodity known as time.
Have a great semester.

Libby H. O'Cll

Libby Haight O'Connell, Ph.D.
Check out our web sites for more information:
AandE.com/class
HistoryChannel.com/classroom

A&E CLASSROOM

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A&E

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AIRDATE
December 8, 2000

INSIDE STORY: Street Racing: The Need For Speed

When the sun goes down the racers come out. Young men prove their masculinity and earn respect by challenging each other to a quarter-mile drag-race. Their cars are seemingly benign machines, such as Honda Civics, but these dragsters have been radically altered to reach upwards of 450 horsepower. The drivers race these machines at speeds of over 100 miles per hour, sometimes with deadly results. Police are trying to crack down on these races and have been successful in some areas. But the dragsters manage to stay one car length ahead of the police, and both participate in an elaborate cat-and-mouse chase. *Street Racing: The Need for Speed* would be useful for classes on Gender Studies, Criminal Justice, and Canadian Culture. It is appropriate for middle school and high school.

OBJECTIVES

Students will analyze the legal and moral implications of street racing. They will explore the cause and effects of the dangers inherent in an illegal and unsupervised sport.

DISCUSSIONQUESTIONS

1. What is the elaborate cat and mouse chase between police and drag-racers. Why does the metaphor of cat and mouse seem appropriate?
2. Drag racing is illegal and dangerous, yet so many young men are drawn to the sport. What is the appeal of drag-racing? Why would boys risk theirs and others' lives to drag race?
3. What is a "suped-up" car? How and why do dragsters "supe-up" their automobiles?
4. Most drag racers are males. Why is there a gender division in this sport?
5. Discuss how illegal drag-racing is a selfish act.
6. What are some of the techniques police use to hunt street racers?
7. How is an illegal race set up? How do racers challenge one another? What are the rules of the street?
8. What is a subculture? Discuss how street racing is a subculture. What other subcultures are there?
9. What is a ritual? What are the rituals of street racing?
10. Why is Rob so obsessed with challenging and beating Mike? Does he succeed?
11. How do law enforcement officers "hit the racers in the pocketbook?"

ACTIVITIES

1. Create a poster warning about the dangers of street racing.
2. Design a dragster for legal, organized drag racing.

VOCABULARY

entrenched • to establish solidly
ritual • a customarily repeated often formal act or series of acts
anemic • lacking force, vitality, or spirit
nitrous oxide • a colorless gas N2O that when inhaled produces loss of sensibility to pain preceded by exhilaration and sometimes laughter and is used especially as an anesthetic in dentistry and that is an atmospheric pollutant produced by combustion and a suspected contributor to greenhouse warming
task force • a temporary grouping under one leader for the purpose of accomplishing a definite objective
abate • to reduce in value or amount

RESOURCES

CHARLOTTE – Investigators believe Charlotte Hornets guard Bobby Phills was drag-racing with teammate David Wesley at more than 75 mph when Phills lost control of his Porsche, skidded into oncoming traffic and was killed.

"It looks like they were drag-racing, which is legally defined as spontaneous speed competition," Charlotte-Mecklenburg police spokesman Keith Bridges said today. The speed limit where Phills wrecked is 45 mph.

Phills, 30, was leaving a team practice at the Charlotte Coliseum about 11 a.m. when he lost control of his car less than a mile from the arena. Police said his car collided head-on with a vehicle headed to the arena. Phills was killed instantly. A minivan rear-ended the other car, police said. The drivers of the other vehicles were hospitalized.

Wesley refuses to talk with police. No charges have been filed against Wesley, who was driving a Porsche that wasn't involved in the accident.

"The Hornets' starting point guard has refused to talk to police," Bridges said. He said any charges must await completion of the crash investigation, probably sometime next week.

Both Phills and Wesley have been charged with speeding in the past, according to The Charlotte Observer.

In February, Phills was charged with driving 60 mph in a 35-mph zone on Main Street in Pineville. Court records show he paid a $25 fine and $86 in court costs.

Wesley was twice charged with speeding, according to Mecklenburg County court records. In October 1997, he was charged with driving 60 mph in a 45-mph zone. He paid $80 in court costs, according to court records.

In December 1998, Wesley was charged with driving 79 mph in a 65-mph zone on Interstate 485. He paid $80 in court costs, and successfully completed the National Safety Council's defensive-driving course six days after he was charged, according to court records.

Stunned and tearful teammates and Hornets officials gathered at the accident scene. Minutes earlier, Phills and the other players had been practicing for Wednesday night's game with the Chicago Bulls. The game was postponed.

Capt. L.E. Blydenburgh, the police crash investigator, said Phills lost control of his Porsche on a hilly curve where the posted speed was 45 mph. "The skid marks indicate he was not going in a straight line," he said.

Bridges said Phills' 1997 convertible, with the vanity plate "SLAMN," left skid marks several hundred feet long and came to rest in one of the opposite lanes. Firefighters had to cut his body from the wreckage.

"This is the ultimate tragedy, and our immediate thoughts and prayers are with his wife, Kendall, children and family," Hornets owner George Shinn said in a statement. "Not only was Bobby a tremendous person, but a great husband, father and role model that everyone respected and admired. He was someone that you would want your children to be like."

Phills and his wife have two children--Bobby Ray III, 3, and Kerstie, 1. "He touched all of our lives," said Bob Bass, the Hornets' executive vice president of basketball operations. "It's shocking."

Phills, a 6-foot-5 defensive stopper, started often at shooting guard or small forward for the Hornets, and sometimes played as a reserve. He was considered one of the team leaders. He joined the Hornets in 1997 after six years with Cleveland and was in the third year of a seven-year, $33 million contract. Phills averaged 10.9 points, 3.2 rebounds and 2.7 assists for his career. He was fourth on the team in scoring this season.

Active in the community, Phills volunteered for children's charities and related organizations. In 1998, he was one of four finalists for the NBA's Sportsmanship Award and started the "Bobby Phills Educational Foundation."

Phills earned a bachelor's degree in animal science from Southern University. His father, Bobby Phills, is director of the College of Engineering Sciences, Technology and Agriculture at Florida A&M University.

"He was such a special person. I worked hard to try to steer him away from the NBA. Having coached there, I felt he didn't belong there," Ben Jobe, Phills' former coach at Southern, said Wednesday. "He could have been one of the foremost black leaders in the country," he said. "He had the brain power, he had the great family background. He had everything. For years, I tried to get him to go on to med school like he talked about when he was a kid..."

"We are deeply saddened by the tragic loss of this outstanding human being," said Southern University Chancellor Edward R. Jackson. "This young man represented the very best of Southern University. He was not only a world class athlete, but also a world class humanitarian."

WEBSITES

http://www.varac.ca/
http://www.geocities.com/MotorCity/Downs/1866/
http://nascar.about.com/sports/nascar/library/weekly/aa021500a.htm?iam=mt&terms=%2Bstreet+%2Bracing

AIRDATES
November 20-22, 2000

LONGITUDE (3 Part Movie)

This special dramatic presentation for A&E is based in part on Dava Sobel's national best-selling novel *Longitude: The True Story of Lone Genius Who Solved the Greatest Scientific Problem of His Time*. Sobel's work recounts the story of John Harrison and his quest to solve the navigational problem of determining a ship's exact position in the 18th century. *Longitude* is a drama that combines the story of Harrison with the story of a 20th century World War I veteran obsessed with clocks and Harrison's time pieces. Harrison's inventions, both their creation and their restoration join the two separate stories. *Longitude* would be useful for classes on World History, Maritime History, Science and Technology. It is appropriate for high school and college students.

OBJECTIVES

Students will learn about the difficulties of maritime exploration prior to invention of accurate clocks. They will learn about the scientific process that finally solved the problem of navigation and the political implications of naval dominance in the 18th century.

NATIONAL HISTORY STANDARDS

Longitude fulfills the following National Standards for History for grades 5-12: chronological thinking, historical comprehension, historical analysis and interpretations, and historical research capabilities for World History eras 6, 7, and 8.

DISCUSSIONQUESTIONS

1. What is longitude? What is latitude? How do they determine positions?
2. What indicates one degree east or west in longitude?
3. At the beginning of the movie, a sailor is executed. Why was this sailor executed? What does this say about the nature of the British navy in the 18th century?
4. There are two stories woven together in *Longitude*. Discuss how time is used to tell the story between the 18th century and the 20th century.
5. Why is it so important for sailors to know the exact time? What are the consequences of the wrong time?
6. The story weaves between two different centuries. How did the director of the film convey a sense of continuity between the two time periods?
7. John Harrison faced a difficult time on the British ships where he tested his clocks. Why did Harrison encounter so much hostility?
8. Rupert Gould became obsessed with restoring Harrison's clocks. What price did he pay for his obsession?
9. The British captain denied Harrison's success in saving the crew with his clock's accuracy. Why?
10. Sailors in the 18th century often suffered from and died from scurvy. What is scurvy? How is it prevented?

ACTIVITIES

1. Research modern methods of fixing navigational positions with those of the 18th century. Create a poster or chart illustrating these differences.
2. Write an essay comparing and contrasting Dava Sobel's *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* with A&E's presentation, *Longitude*.

RESOURCES

Parliament, 16 June 1714

An Act... for providing a publick reward for such person or persons as shall discover the longitude... to a sum of ten thousand pounds, if it determines the said longitude to one degree of a great circle, or sixty geographical miles, to fifteen thousand pounds, if it determines the same to two thirds of the distance, and to twenty thousand pounds, if it determines the same to one half of the same distance...

WEB SITES

http://www.weatherimages.org/latlonsun.html
http://geography.about.com/library/misc/blll.htm?rnk=r1&terms=Longitude
http://rubens.anu.edu.au/student.projects/garden/canberra/Canberralines.html
http://www.rog.nmm.ac.uk/museum/harrison/
http://www.harmonics.com/lucy/harrindex.html
http://www.cogtech.com/EXPLORER/lat-long.htm

FURTHER READING

Dava Sobel, Longitude: The True Story of a Lone Genius Who solved the Greatest Scientific Problem of his Time (Penguin, 1995);

Dava Sobel, The Illustrated Longitude (Walker & Co., 1998)

William J.H. Andrewes (Editor) The Quest for Longitude: The Proceedings of the Longitude Symposium (Harvard University Press, 1996)

Robert A. Rutherford, Where on Earth? Understanding Longitude and Latitude (J. Weston Walch, 1989).

VOCABULARY

mutiny • forcible or passive resistance to lawful authority; especially; concerted revolt (as of a naval crew) against discipline or a superior officer
exemplary • deserving imitation because of excellence
centrifugal • the force that an object moving along a circular path exerts on the body constraining the object and that acts outwardly away from the center of rotation
patriotic • love for or devotion to one's country
celestial • of or relating to the sky or visible heavens
contrivance • a thing contrived; especially a mechanical device
chronometer • timepiece; especially one designed to keep time with great accuracy
disembark • to go ashore out of a ship
squander • to spend extravagantly or foolishly
indulge • to take unrestrained pleasure in; gratify
obliged • to put in one's debt by a favor or service
allegation • an assertion unsupported and by implication regarded as unsupportable

***Longitude* parts 2&3 air November 21&22**

AIRDATE
January 19, 2001

F. SCOTT FITZGERALD: The Great American Dreamer

F Scott Fitzgerald was one of the most important writers of the twentieth century. In novels such as *Tender is the Night*, *This Side of Paradise*, and *The Great Gatsby*, he captured the mood and manners of his time. He and his wife, Zelda, enjoyed a hedonistic expatriate life as they split their time between New York, Paris and the Riviera. The characters and plots he created with ethereal lyricism and social accuracy mirrored the glamorous lifestyle he led in the madcap excess of the Roaring Twenties. Through interviews with family members and confidantes, this program presents an intimate portrait of a literary giant whose life was touched by tragedy. Authors such as Tobias Wolff and Joseph Heller reflect on Fitzgerald's legacy and lasting influence. Join *Biography* for an insightful look at F. Scott Fitzgerald—the man who gave the Jazz Age its name.

F. Scott Fitzgerald: The Great American Dreamer would be useful for classes on American History, Literature, Drama, and American Culture. It is appropriate for middle school and high school.

DISCUSSIONQUESTIONS

1. How did the failures of F. Scott's father affect his life and attitudes?
2. Why are the 1920s known as the "Roaring Twenties?" What made this decade so different from the decade before, or after it?
3. How did the "Jazz Age," a moniker Fitzgerald coined, provide a climate favorable to his work?
4. Although he attended the finest schools, Fitzgerald came from a modest background. How did he use his budding literary talents to gain social acceptance during his schooldays?
5. Zelda Fitzgerald was the quintessential "Southern belle" during her youth. What is a "Southern belle?" How does it reflect cultural differences between the northern and southern regions of the United States in the late 19th and early 20th centuries?
6. How was Fitzgerald a spokesperson for his generation? Can you compare him with any celebrity today who is a spokesperson for his/her generation?
7. Although Ernest Hemingway and Fitzgerald were friends, why was there a jealous tension between them? Had they collaborated, how could they have used their jealousy to create a great work?
8. The "Roaring Twenties" gave way to the Great Depression of the 1930s. How did F. Scott and Zelda Fitzgerald's lives mirror the historical timeline of their era?
9. How did Fitzgerald draw on his own life experiences to create his characters and plot lines?
10. How did alcoholism play a role in the destruction of Zelda and F. Scott Fitzgerald's lives?

ACTIVITIES

1. Create a timeline that compares the events of the 1920s and 1930s to Zelda and F. Scott Fitzgerald's lives.
2. Create a poster or advertisement that celebrates the end of Prohibition in the United States.

Read a work of F. Scott Fitzgerald and write an essay that explores how his characters are a reflection of the people and events of his own life.

Research clothing styles of the 1920s and 1930s, then design your own outfits for the two decades. How do the clothing styles reflect the different moods and circumstances of the two decades?

RESOURCES

BOOKS

Fitzgerald's works

This Side of Paradise. New York: Scribners, 1920; London: Collins, 1921. Novel.

The Beautiful and Damned. New York: Scribners, 1922; London: Collins,1922. Novel.

The Great Gatsby. New York: Scribners, 1925; London: Chatto & Windus, 1926. Novel.

Tender Is the Night. New York: Scribners, 1934; London: Chatto & Windus, 1934. Novel.

The Last Tycoon. New York: Scribners, 1941; London: Grey Walls, 1949. Unfinished novel.

Biographies, Memoirs and Critical Studies

Bruccoli, Matthew J. Scott and Ernest: The Authority of Failure and the Authority of Success. New York: Random House, 1978:

Bruccoli, Matthew J. Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald. Rev. ed. New York: Carroll & Graf, 1991.

Bruccoli, Matthew J. The Composition of Tender Is the Night. Pittsburgh: University of Pittsburgh Press, 1963.

Berman, Ronald. The Great Gatsby and Modern Times. Urbana: University of Illinois Press, 1994.

Callaghan, Morley. That Summer in Paris. New York: Coward McCann, 1963.

Donaldson, Scott. Fool for Love. New York: Congdon & Weed, 1983.

Ring, Frances Kroll. Against the Current: As I Remember F. Scott Fitzgerald. San Francisco: Ellis/Creative Arts,1985.

Smith, Scottie Fitzgerald, Matthew J. Bruccoli, and Joan P. Kerr, eds. The Romantic Egoists: A Pictorial Autobiography from the Scrapbooks and Albums of F. Scott and Zelda Fitzgerald. New York: Scribners, 1974.

Tate, Mary Jo, Foreword by Matthew J. Bruccoli. F. Scott Fitzgerald A to Z: The Essential Reference to His Life and Work. Facts on File, Inc. 1999

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WEBSITES

http://www.sc.edu/fitzgerald/index.html
http://www.pbs.org/ktch/amstorytellers/links.html

VOCABULARY

armistice • temporary suspension of hostilities by agreement between the opponents
aspiration • strong desire to achieve something high or great
asylum • an inviolable place of refuge and protection giving shelter to criminals and debtors
aura • a subtle sensory stimulus (as an aroma)
convention • the summoning or convening of an assembly
debutante • a young woman making her formal entrance into society
destitute • lacking possessions and resources; especially suffering extreme poverty
devastate • to bring to ruin or desolation by violent action
elaborate • planned or carried out with great care
exasperate • to cause irritation or annoyance to
expatriate • to withdraw (oneself) from residence in or allegiance to one's native country
icon • an object of uncritical devotion
indulgence • the act of indulging
inebriate • to exhilarate or stupefy as if by **liquor** • to make drunk
laborious • involving or characterized by hard or toilsome effort
prestigious • having prestige or honor
prominent • standing out or projecting beyond a surface or line
relish • a quantity just sufficient to flavor or characterize
risqué • verging on impropriety or indecency
schizophrenia • a psychotic disorder characterized by loss of contact with the environment, by noticeable deterioration in the level of functioning in everyday life, and by disintegration of personality expressed as disorder of feeling, thought (as in hallucinations and delusions), and conduct -- called also dementia praecox

In January 2001 check your local listings for the primetime premiere of the A&E Original Movie *The Great Gatsby*.

Turn to page 13 for information about our *Great Gatsby* acting contest.

AIRDATES
October 9, 2000
November 11, 2000

BIOGRAPHY CLOSE-UP:
So You Want To Be President

He or she is the most powerful person in the world, the leader of the greatest military, economic and cultural nation on earth—the American president. Those called to serve will be remembered by future generations that study American and world history. They will be revered, and perhaps reviled, but will remain an indelible part of the American experience. But presidents pay a heavy price for their place in history, especially in the current information age. What does it take to be president? What are the costs to the president and his or her family? Is the job worth the personal sacrifices? *Biography* seeks the answers to these questions with interviews with past presidents and presidential contenders. *So You Want to be President* would be useful for classes on American History, American Culture, Ethics and Political Science. It is appropriate for middle school and high school.

OBJECTIVE

Students will learn the political process that ensures a safe exchange of power every four years. They will examine the steps necessary to secure the presidency and discuss the ethical concerns regarding the characters of presidential contenders.

NATIONAL HISTORY STANDARDS

So You Want to be President fulfills the following National Standards for History for grades 5-12: chronological thinking, historical comprehension, historical analysis and interpretations, and historical research capabilities for United States History era 10.

DISCUSSIONQUESTIONS

1. Although the presidency is probably one of the toughest jobs in the world, many covet the position. Why would anyone want to be president?
2. The Constitution sets specific guidelines to be eligible for the presidency. What are these requirements?
3. Presidential candidates usually win their primaries before they go on to the general election. What is a primary? How are primaries different from the general election?
4. Discuss the price presidential candidates pay when they run for president.
5. Gary Hart looked like the clear front-runner for the Democratic nomination in 1988. Why didn't he receive the nomination?
6. Michael Dukakis, the Democratic nominee in 1988, cites his family as the source of his greatest support. Discuss the role of a candidate's family in supporting a candidate's presidential run.
7. Discuss how a candidate's life changes after he or she receives the party's nomination.
8. Discuss the evolution of party politics in the twentieth century.
9. What is a "celebrity candidate?" Why are there more "celebrity" candidates during times of peace and prosperity?

10. In recent years, the media has exposed many personal details about presidential candidates. How much is the public entitled to know about the personal life of a potential president?
11. Why did New York governor Mario Cuomo refuse to run for president, despite his popularity and the urging of his party?

ACTIVITIES

1. Create a chart or poster that illustrates the electoral process of the American presidency.
2. Hold a mock presidential debate between the two candidates (Al Gore-Democrat, George W. Bush-Republican) running for the presidency in 2000.

RESOURCES

President Clinton's Inaugural Speech, January 20, 1993.

My fellow citizens:

Today we celebrate the mystery of American renewal.
This ceremony is held in the depth of winter. But, by the words we speak and the faces we show the world, we force the spring. A spring reborn in the world's oldest democracy, that brings forth the vision and courage to reinvent America.

When our founders boldly declared America's independence to the world and our purposes to the Almighty, they knew that America, to endure, would have to change. Not change for change's sake, but change to preserve America's ideals–life, liberty, the pursuit of happiness. Though we march to the music of our time, our mission is timeless. Each generation of Americans must define what it means to be an American.

On behalf of our nation, I salute my predecessor, President Bush, for his half-century of service to America. And I thank the millions of men and women whose steadfastness and sacrifice triumphed over Depression, fascism and Communism. Today, a generation raised in the shadows of the Cold War assumes new responsibilities in a world warmed by the sunshine of freedom but threatened still by ancient hatreds and new plagues. Raised in unrivaled prosperity, we inherit an economy that is still the world's strongest, but is weakened by business failures, stagnant wages, increasing inequality, and deep divisions among our people.

When George Washington first took the oath I have just sworn to uphold, news traveled slowly across the land by horseback and across the ocean by boat. Now, the sights and sounds of this ceremony are broadcast instantaneously to billions around the world. Communications and commerce are global; investment is mobile; technology is almost magical; and ambition for a better life is now universal. We earn our livelihood in peaceful competition with people all across the earth. Profound and powerful forces are shaking and remaking our world, and the urgent question of our time is whether we can make change our friend and not our enemy. This new world has already

VOCABULARY

irony • incongruity between the actual result of a sequence of events and the normal or expected result
pundit • one who gives opinions in an authoritative manner
apprehension • suspicion or fear esp. of future evil; foreboding
disingenuous • lacking in candor; also, giving a false appearance of simple frankness; calculating
parlay • to increase or otherwise transform into something of much greater value
entourage • one's attendants or associates
aspirants • one who aspires
superficial • presenting only an appearance without substance or significance
animosity • ill will or resentment tending toward active hostility; an antagonistic attitude
osmosis • a process of absorption or diffusion suggestive of the flow of osmotic action; especially a usually effortless, often unconscious assimilation
adrenaline • epinephrine – often used in non technical contexts (the fans were jubilant, raucous, their adrenaline running high).
operative • exerting force or influence

See back cover for details about our BIOGRAPHY of the Year Essay Contest.

Related Programs:
***George Bush*, October 10**
***Al Gore*, October 11**

enriched the lives of millions of Americans who are able to compete and win in it. But when most people are working harder for less; when others cannot work at all; when the cost of healthcare devastates families and threatens to bankrupt many of our enterprises, great and small; when fear of crime robs law-abiding citizens of their freedom; and when millions of poor children cannot even imagine the lives we are calling them to lead–we have not made change our friend. We know we have to face hard truths and take strong steps. But we have not done so. Instead, we have drifted, and that drifting has eroded our resources, fractured our economy, and shaken our confidence. Though our challenges are fearsome, so are our strengths. And Americans have ever been a restless, questing, hopeful people. We must bring to our task today the vision and will of those who came before us. From our revolution, the Civil War, to the Great Depression to the civil rights movement, our people have always mustered the determination to construct from these crises the pillars of our history.

Thomas Jefferson believed that to preserve the very foundations of our nation, we would need dramatic change from time to time. Well, my fellow citizens, this is our time. Let us embrace it. Our democracy must be not only the envy of the world but the engine of our own renewal. There is nothing wrong with America that cannot be cured by what is right with America. And so today, we pledge an end to the era of deadlock and drift--a new season of American renewal has begun. To renew America, we must be bold. We must do what no generation has had to do before. We must invest more in our own people, in their jobs, in their future, and at the same time cut our massive debt. And we must do so in a world in which we must compete for every opportunity. It will not be easy; it will require sacrifice. But it can be done, and done fairly, not choosing sacrifice for its own sake, but for our own sake. We must provide for our nation the way a family provides for its children. Our Founders saw themselves in the light of posterity. We can do no less. Anyone who has ever watched a child's eyes wander into sleep knows what posterity is. Posterity is the world to come–the world for whom we hold our ideals, from whom we have borrowed our planet, and to whom we bear sacred responsibility. We must do what America does best: offer more opportunity to all and demand responsibility from all. It is time to break the bad habit of expecting something for nothing, from our government or from each other. Let us all take more responsibility, not only for ourselves and our families but for our communities and our country.

To renew America, we must revitalize our democracy. This beautiful capital, like every capital since the dawn of civilization, is often a place of intrigue and calculation. Powerful people maneuver for position and worry endlessly about who is in and who is out, who is up and who is down, forgetting those people whose toil and sweat sends us here and pays our way. Americans deserve better, and in this city today, there are people who want to do better. And so I say to all of us here, let us resolve to reform our politics, so that power and privilege no longer shout down the voice of the people. Let us put aside personal advantage so that we can feel the pain and see the promise of America. Let us resolve to make our government a place for what Franklin Roosevelt called "bold, persistent experimentation," a government for our tomorrows, not our yesterdays. Let us give this capital back to the people to whom it belongs.

To renew America, we must meet challenges abroad as well at home. There is no longer division between what is foreign and what is domestic–the world economy, the world environment, the world AIDS crisis, the world arms race–they affect us all. Today, as an old order passes, the new world is more free but less stable. Communism's collapse has called forth old animosities and new dangers. Clearly America must continue to lead the world we did so much to make. While America rebuilds at home, we will not shrink from the challenges, nor fail to seize the opportunities, of this new world. Together with our friends and allies, we will work to shape change, lest it engulf us. When our vital interests are challenged, or the will and conscience of the international community is defied, we will act–with peaceful diplomacy when ever possible, with force when necessary. The brave Americans serving our nation today in the Persian Gulf, in Somalia, and wherever else they stand are testament to our resolve. But our greatest strength is the power of our ideas, which are still new in many lands.

Across the world, we see them embraced–and we rejoice. Our hopes, our hearts, our hands, are with those on every continent who are building democracy and freedom. Their cause is America's cause.

The American people have summoned the change we celebrate today. You have raised your voices in an unmistakable chorus. You have cast your votes in historic numbers. And you have changed the face of Congress, the presidency and the political process itself. Yes, you, my fellow Americans have forced the spring. Now, we must do the work the season demands. To that work I now turn, with all the authority of my office. I ask the Congress to join with me. But no president, no Congress, no government, can undertake this mission alone.

My fellow Americans, you, too, must play your part in our renewal. I challenge a new generation of young Americans to a season of service–to act on your idealism by helping troubled children, keeping company with those in need, reconnecting our torn communities. There is so much to be done–enough indeed for millions of others who are still young in spirit to give of themselves in service, too. In serving, we recognize a simple but powerful truth–we need each other. And we must care for one another. Today, we do more than celebrate America; we rededicate ourselves to the very idea of America. An idea born in revolution and renewed through 2 centuries of challenge. An idea tempered by the knowledge that, but for fate, we--the fortunate and the unfortunate–might have been each other. An idea ennobled by the faith that our nation can summon from its myriad diversity the deepest measure of unity. An idea infused with the conviction that America's long heroic journey must go forever upward.

And so, my fellow Americans, at the edge of the 21st century, let us begin with energy and hope, with faith and discipline, and let us work until our work is done. The scripture says, "And let us not be weary in well-doing, for in due season, we shall reap, if we faint not." From this joyful mountaintop of celebration, we hear a call to servicein the valley. We have heard the trumpets. We have changed the guard. And now, each in our way, and with God's help, we must answer the call. Thank you and God bless you all.

WEBSITES

http://www.politics1.com/
http://www.democrats.org/index.html
http://www.democrats.org/index.html
http://www.algore2000.com/
http://www.whitehouse.gov/WH/EOP/OVP/
http://www.georgewbush.com/georgelaura/index.html
http://www.georgebush2000.com/
http://www.governor.state.tx.us/
http://www.whitehouse.gov/WH/EOP/OP/html/OP_Home.html

FURTHER READING

Charles Lewis, Center for Public Integrity, The Buying of the President 2000 (Morrow, William & Co, 1999)

James Carville, Peter Knobler, Mary Matalin, All's Fair: Love, War and Running for President (Simon & Schuster, 1995)

Barbara Jane Feinberg, Jeanne Vestal (Editor), Electing the President (Twenty-First Century Books, Incorporated, 1995)

Al Gore, Earth in the Balance (Houghton Mifflin Company, 2000)

George W. Bush, Foreword by Karen Hughes, A Charge to Keep (Morrow, William & Co, 1999)

BEST COPY AVAILABLE

BIOGRAPHY CLOSE-UP
So You Want To Be President
TEST

1) Who was the 1984 Democratic Party candidate for president of the United States?
   a.Franklin Delano Roosevelt
   b.Walter Mondale
   c.Geraldine Ferraro
   d.Dan Quayle

2) Who was the 1984 Republican Party candidate for president of the United States?
   a.George Bush
   b.John F. Kennedy
   c.Ronald Reagan
   d.Bill Clinton

3) Who was the 1988 Democratic Party candidate for president of the United States?
   a.Walter Mondale
   b.Lyndon B. Johnson
   c.George Bush
   d.Michael Dukakis

4) Who was the 1988 Republican Party candidate for president of the United States?
   a.Ronald Reagan
   b.George Bush
   c.Dan Quayle
   d.Michael Dukakis

5) What do the primaries decide?
   a.Who will be president
   b.Who gets to vote
   c.Who will be a political party's presidential nominee
   d.The president's salary

6) Who was President George Bush's vice-president?
   a.Dan Quayle
   b.Ronald Reagan
   c.George W. Bush
   d.Bill Clinton

7) Who was President Ronald Reagan's vice-president?
   a.Dan Quayle
   b.Nancy Reagan
   c.George Bush
   d.John F. Kennedy

8) Who won the 1992 presidential election?
   a.Bill Clinton
   b.George Bush
   c.Ronald Reagan
   d.Jimmy Carter

9) Who is the 2000 Democratic nominee for president?
   a.George W. Bush
   b.Hillary Clinton
   c.Bill Clinton
   d.Al Gore

10) Who is the 2000 Republican nominee for president?
   a.George W. Bush
   b.Hillary Clinton
   c.Bill Clinton
   d.Al Gore

ANSWERS: 1)b 2)c 3)d 4)b 5)c 6)a 7)c 8)a 9)d 10)a

Biography®

HOMETOWN HISTORY

1999 Beacon Award Finalist: Education Series

BIOGRAPHY®: Experience It! is an educational outreach project that links your school with your mayor's office through a multifaceted program of educational enrichment and academic improvement. Created by A&E in partnership with the U.S. Conference of Mayors, *BIOGRAPHY: Experience It!* can strengthen your students' understanding of the power of the individual in our nation and local communities.

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Hometown History® is designed to link students with senior citizens and historical organizations through fun, educational activities. Developed for the Girl Scouts of the U.S.A., it can be incorporated into school curriculum or provide extra credit opportunities. It has been endorsed by the American Association for State and Local History and is brought to your classroom by The History Channel.

If you would like to receive a copy of one, or both, of the manuals mentioned above, please send a written request (along with a complete mailing address) to:

Community Marketing
A&E Television Networks
235 East 45th Street
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Or fax your request to:
(212) 551-1540

A&E's

THE GREAT GATSBY

ACTING CONTEST

In January of 2001, A&E will premiere its Original Movie *The Great Gatsby*, an adaptation of the classic novel by F. Scott Fitzgerald. To celebrate this event and the importance of what is considered to be the "Great American Novel," A&E has created a contest for high school and college students across the country.

Students will be invited to participate in A&E's *The Great Gatsby* acting contest. The contest will ask students to perform a designated scene from *The Great Gatsby* script featuring the three lead characters. Entries will be submitted on videotape to A&E for a national judging. Six national winners will be selected, comprised of a set of three actors from the High School level and a set of three actors from the College level. The winners will be announced on A&E *Breakfast with the Arts* and given the opportunity to appear in an upcoming A&E Original Movie. The teacher/advisor for the winning groups will receive a $1,000 grant. The contest will run Fall 2000, in the months leading up to the premiere of *The Great Gatsby*. Please encourage students to participate in this wonderful opportunity. For official rules and to learn more about this initiative please visit our web-site at AandE.com/class.

AIRDATES
September 18, 2000
January 22, 2001

THE PLANETS (8 Part Series)

In a spectacular, comprehensive presentation, *The Planets* draws on consultations with over a thousand leading astronomers, engineers, scientists and astronauts. Featuring rare NASA archival footage, awe-inspiring imagery from the Hubble space telescope, stunning computer graphics and special effects, this unprecedented series explores both the alien beauty of our local space environment and the extraordinary technology that enables us to unlock its secrets.

The Planets would be useful for classes on Science and Technology, Astronomy, and World History. It is appropriate for middle school and high school.

VOLUME ONE: DIFFERENT WORLDS

Different Worlds travels back in time and space to witness the awesome forces that gave birth to the sun and the far-flung family of planets that orbit it. From the rocky, superheated surface of Mercury, to the storm-wracked atmosphere of Jupiter and the distant mysteries of Pluto, this is a richly detailed introduction to the creation, composition and alien landscapes of the planets.

OBJECTIVES

Students will explore the theories of the creation of the universe and examine the properties of celestial bodies. They will analyze the relationship between the sun, Earth and the other planets. They will discover the infinite potential of astronomy, and the most current information about space travel and exploration.

NATIONAL SCIENCE EDUCATION STANDARDS

The Planets fulfills the following National Science Education Standards: unifying concepts and processes in science; science as inquiry; physical science; Earth and space science; Science and technology; history and nature of science.

DISCUSSIONQUESTIONS

1. Which planet is the closest to the sun?
2. Which planet is known as "Earth's twin?" Why?
3. Before 1929, the year Clyde William Tombaugh discovered Pluto, astronomers knew of only eight planets. What made them think there was a ninth planet?
4. Discuss how the nine planets are "nine different worlds." What makes them different and unique from one another?
5. Why do planets revolve around the sun? Why and how do they maintain a consistent path?
6. What are nebulae?
7. What is a theory? How is a theory different from an established fact?
8. Between the years 1945 and 1989, the United States and Russia were embroiled in the Cold War. What is a "cold war?" How is a "cold war" different than a "hot war?" How did both the United States and the Soviet Union use the space race as a weapon in the Cold War?
9. How did the United States react to the Soviet satellite *Sputnik*?
10. What is time-lapse photography? How have astronomers used this method to help explore the planets?

ACTIVITIES

1. Using the medium of your choice, create a three-dimensional model of the solar system.
2. Research the American reaction to the Soviet satellite *Sputnik*. Then, write or illustrate the ideology of the Cold War in either an essay or a class presentation.

RESOURCES

A FAMILY OF GIANTS

First System of Multiple Planets Found around a Sun-like Star
FROM A PRESS RELEASE FROM THE AMERICAN ASTRONOMICAL SOCIETY and SAN FRANCISCO STATE UNIVERSITY

Apr. 15, 1999: Astronomers from four research institutions have discovered strong evidence for a trio of Jupiter-sized extrasolar planets that orbit the star Upsilon Andromedae. In a paper submitted to *The Astrophysical Journal*, scientists announce the first multiple planet system ever found around a normal star, other than the nine planets in our Solar System. The closest planet in the Upsilon Andromedae system was detected in 1996 by astronomers Geoffrey Marcy and R. Paul Butler from San Francisco State University. Now, after 11 years of telescope observations at Lick Observatory near San Jose, CA, the signals of two additional planets have emerged from the data.

Astronomers from the Harvard-Smithsonian Center for Astrophysics (CfA) in Cambridge, MA, and the High Altitude Observatory (HAO) in Boulder, CO have independently found the two outer planets around Upsilon Andromedae. This team has been studying the star for more than four years at the Smithsonian's Whipple Observatory near Tucson, AZ.

This first planetary system, found from a survey of 107 stars, offers the first suggestion that planetary systems like our own are abundant in our Milky Way Galaxy, which contains approximately 200 billion stars. SFSU researcher Debra Fischer said, "It implies that planets can form more easily than we ever imagined, and that our Milky Way is teeming with planetary systems."

Upsilon Andromedae is a bright star that is visible to the naked eye from the Northern Hemisphere, starting roughly in June. It is located about 44 light-years from Earth, and is roughly 3 billion years old, about two-thirds the age of the Sun.

The innermost (and previously known) of the three planets contains at least three-quarters of the mass of Jupiter and orbits only 0.06 AU (8.9 million km) from the star. (One AU is the distance between the Earth and the Sun, approximately 93,000,000 miles or 149,000,000 km.) It traverses a circular orbit every 4.6 days. The middle planet contains at least twice the mass of Jupiter and takes 242 days to orbit the star once. It resides approximately 0.83 AU from the star, similar to the orbital distance of Venus. The outermost planet has a mass of at least four Jupiters, and completes one orbit every 3.5 to 4 years, placing it 2.5 AU from the star. The two outer planets are both new discoveries and have elliptical orbits, a characteristic of the nine other extrasolar planets in distant orbits around their stars.

No current theory predicted that so many giant worlds would form around a star. "I am mystified at how such a system of Jupiter-like planets might have been created," said Marcy. "This will shake up the

VOCABULARY

astronomy • the study of objects and matter outside the earth's atmosphere and of their physical and chemical properties
nonchalant • having an air of easy unconcern or indifference
satellite • **1:** a celestial body orbiting another of larger size **2:** a manufactured object or vehicle intended to orbit the earth, the moon, or another celestial body
astrophysics • a branch of astronomy dealing esp. with the behavior, physical properties, and dynamic processes of celestial objects and phenomena
accretion • the increase of land by the action of natural forces
hallmark • a distinguishing characteristic, trait, or feature
beckon • to summon or signal typically with a wave or nod
debris • the remains of something broken down or destroyed
subsequently • following in time, order, or place

Be sure to tune in to
***The Planets*: Volumes II – VIII**
September 19-22, 25-27 &
January 23-26, 29-31

THE PLANETS (cont.)

theory of planet formation," Robert Noyes, a professor of astronomy at Harvard-Smithsonian CfA and a member of the CfA-HAO team said. "A nagging question was whether the massive bodies orbiting in apparent isolation around stars really are planets, but now that we see three around the same star, it is hard to imagine anything else."

Scientists had suspected that there was something strange about Upsilon Andromedae. The velocity variations that revealed the closest planet to the star in 1996 had an unusual amount of scatter. Not until early this year had enough observations been made of the star to confirm the presence of an additional planet, which explained some of the confusing pattern in the data. But another object still seemed to be tugging on the star. Both teams of astronomers considered astrophysical effects that could mimic the velocity signature from these planets, but no such effects are visible. A computer simulation by Greg Laughlin of U.C. Berkeley suggest that these three giant planets could co-exist in stable orbits.

One big question left to answer is how such a solar system arose. "The usual picture is that gas giant planets can only form at least four AU away from a star, where temperatures are low enough for ice to condense and begin the process of planet formation," said Timothy Brown of the HAO team. "But all three giant planets around Upsilon Andromedae now reside inside this theoretical ice boundary." The planets may have formed close to the host star, or, like balls on a billiard table, the planets may have scattered off each other, migrating into their current orbits from a more distant place of origin.
The discovery of this multiple planet system suggests a new paradigm for planet formation where many small planets known as "planetesimals" might develop in the disk of matter surrounding a star. Those planets that grow fastest would engage in a gravitational "tug of war" that weeds out some of the smaller worlds and determines which planets ultimately remain in orbit. "The Upsilon Andromedae system suggests that gravitational interactions between Jupiter-mass planets can play a powerful role in sculpting solar systems," said Butler.

If these Jupiter-mass planets are like our own Jupiter, they would not be expected to have solid Earth-like surfaces. However these observations cannot rule-out Earth-sized planets, as their signature would be too weak to detect with current instrumentation.

WEBSITES

http://www.thuntek.net/~jwills/GIG/A/Accretion_disk.html
http://cfata2.harvard.edu/bromley/
http://pds.jpl.nasa.gov/planets/
http://www.tcsn.net/afiner/
http://seds.lpl.arizona.edu/nineplanets/nineplanets/nineplanets.html
http://gps.lhric.org/middle/ems/aplanets.htm
http://space.jpl.nasa.gov/
http://photojournal.jpl.nasa.gov/
http://spacediscovery.8m.com/

FURTHER READING

Campbell, Ann (Illustrator). The New York Public Library Amazing Space: A Book of Answers for Kids (New York Public Library Answer Books for Kids) (John Wiley & Sons, 1997)

Fredericks, Anthony., and Shawn Shea (Illustrator). Exploring the Universe: Science Activities for Kids (The Exploring Series, 3) (Fulcrum Publishers, 2000)

Marsh, Carole. Milky Way & Mars Bars: Astronomy for Kids (Gallopade Publishing Group, 1995)

Wiese, Jim. Cosmic Science: Over 40 Gravity-Defying, Earth-Orbiting, Space-Cruising Activities for Kids (John Wiley & Sons, 1997)

We Want To Hear From You

You Could Win $500 For Your Creative Ideas!

Send us your ideas! How are you using A&E and The History Channel in your classroom?

Generally, teachers who successfully use **A&E Classroom** and **History Channel Classroom** integrate the programming into special units that combine the videos with research, writing, or even creative arts projects such as drama or poster design. We would love to hear how you are using our programming to enhance your courses. Please take the time to fill out this brief form. We will feature a selection of the ideas we receive from our teachers in the next issue of *The Idea Book for Educators*. Teachers whose concepts are featured will receive $500.

Name: _____

Grade(s) you teach: _____

School: _____

Address (street): _____

(city): _____ (state): _____ (zip): _____

Home Telephone: _____ School Telephone: _____

Fax: _____

Cable Provider: _____

Email: _____

Name of project or unit (if appropriate): _____

Brief description of project: _____

_____

_____

_____

_____

_____

Please list the program(s) you have used and describe how you used them in your class.

_____

_____

_____

_____

_____

Additional Materials: _____

_____

_____

_____

_____

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Thanks!

Please mail or fax us your ideas.

Mail to: Community Marketing
A&E Television Networks
235 East 45th St.
New York, NY 10017

Fax to: Community Marketing
A&E Television Networks
212-551-1540

IDEAS FROM OUR TEACHERS

This season we received a record number of entries for the Ideas from Our Teachers section. It was a true challenge to decide on the winners, given the excellent quality of the materials we received. Thanks to all of you who sent in your creative suggestions. We are really impressed by the imagination and enthusiasm demonstrated by educators in classrooms around the country.

UPSIDE DOWN ARTISTS

Jennifer Ratliff used A&E's *Michelangelo* BIOGRAPHY® in a special art unit with her fourth graders at Davenport Elementary School, in Davenport, Florida. By watching and discussing the video, students learned about his life as an artist and role in Renaissance Italy. After viewing, she taped drawing paper underneath each child's desk, inviting her class to create their own "masterpiece" from the same perspective Michelangelo viewed the Sistine Chapel. Each student's painting was later displayed with a short essay about Michelangelo or a related topic.

Jennifer Ratliff will receive $500 from the editors of The Idea Book. Davenport Elementary School receives A&E thanks to Optel.

THE MILLENNIUM PROJECT

Team work has its own rewards, as evidenced by Megan Ciliberti, Gina Steve, Art Glaser, and Jim Komis, four eighth-grade teachers from Mellon Middle School in Pittsburgh, Pennsylvania. Each of these educators teaches one of the major content areas: English, math, science, and social studies. Together, they created an interdisciplinary unit for their students, using the BIOGRAPHY of the Millennium. The students viewed one hour of the four hour documentary in each of their four "team classes". While viewing, they were asked to identify the academic subject areas that each person influenced – and areas outside their specific fields as well. Then each student created his or her own "TopTen" list, selecting one person for further study. After completing the necessary research, students completed the unit with oral presentations. Megan, Gina, Art, and Jim are to be congratulated on the excellent materials they developed to help students organize their projects, take notes, and participate in enrichment activities.

Megan Ciliberti, Gina Steve, Art Glaser, and Jim Komis will share a $500 award from the editors of The Idea Book. The Mellon Middle School receives A&E thanks to Adelphia Communications.

HISTORY, DESIGN, TECHNOLOGY – AND CARS!

At Chenango Forks High School in Binghamton, New York, Keith Rosko teaches high school students a course on automotive design. Introducing a lesson on auto body aesthetics with The History Channel's *Classic Cars with Edward Hermann*, Keith then leads a discussion on design criteria, aesthetic versus engineering considerations, and consumer psychology. His students create their own original designs for cars, building scale models in foam and clay. Other video materials include selections from The History Channel's *Automobiles* series, including *The Mustang*, *The Porsche*, and *The Tucker*. They also view and discuss the segment on automotive advertising in *Drive for the American Dream* to analyze marketing and consumer response to car design. Students are encouraged to name "their" cars and develop a sales slogan for their creations.

Keith Rosko will receive $500 from the editors of The Idea Book. Chenango Forks High School receives The History Channel thanks to Time Warner Cable Systems.

THE GREAT DEPRESSION AND THE NEW DEAL

The Great Depression is a four-hour documentary, chock full of information about Huey Long, the Bonus Army, Hoovervilles, and the Great Crash, but too long to use in its entirety for a high school survey course. Gary Etter, at New Buffalo High School, New Buffalo, Michigan picks out relevant clips for each daily lesson to support his creative approach to teaching this era in our history. After assigned readings and in class discussion, each student picks a particular topic as the focus for individual research. Part of the project includes each class member creating their own T-shirt, accurately portraying the organizations, issues, sayings and/or people that symbolize important events in the history of the late 1920s and '30s. Gary finds that the video clips provide a great jumping off point for his students.

Gary Etter will receive $500 from the editors of The Idea Book. New Buffalo High School receives The History Channel thanks to TCI.

FREEDOM'S CHILDREN

Terri Rodriguez teaches a non-fiction unit in her freshman English class at Hopkinsville High School, Hopkinsville, Kentucky, with a focus on racism, violence, and civil rights in the United States. Her students interview family members and neighbors about the civil rights movement and the Ku Klux Klan in their community. They view The History Channel's *KKK: A Secret History* and read a collection of primary accounts, entitled Freedom's Children, by Ellen Levine. The students re-enact civil rights demonstrations, and present a choral reading of "The Ballad of Birmingham". Terri also incorporates current news stories into the unit as well.

Terri Rodrigues will receive $500 from the editors of The Idea Book. Hopkinsville High School receives The History Channel thanks to Charter Communications.

NO WASTE!

What do environmental science and American history have in common? A lot of things, according to Cynthia Vance-Varnado, a science teacher at Corliss High School in Chicago, Illinois. Cynthia uses *Modern Marvels: Garbage* from The History Channel to inspire her students' understanding of responsible waste disposal and the impact of waste on our environment. She reports that, although her students were "grossed out", they were intrigued by the subject matter. The "follow along sheets" that she created helped her students stay focused – especially her special ed. class members.

Cynthia Vance-Varnado will receive $500 from the editors of The Idea Book. Corliss High School receives The History Channel thanks to AT&T.

CANADIAN EXPLORATION

Fifth graders at St. John the Baptist School in Erie, Pennsylvania took a trip to Canada while sitting at their desks in Jane Ross's classroom. They viewed parts of several A&E programs, including *Niagara Falls*, *Canada's Castles*, and *Elk of the Northern Herd*, taking lengthy notes with great enthusiasm. Then they created "travel brochures" with clippings from magazines, original drawings, and pieces of information they had gathered. The brochures were displayed during the school's open house for parents. This project clearly demonstrates the ease with which video material can inspire creativity and independent learning in a classroom.

Jane Ross will receive $500 from the editors of The Idea Book. Erie, Pennsylvania receives A&E thanks to Adelphia.

BASEBALL, MATH, AND BIOGRAPHY

Tracy Ajello's fifth graders at the Doolittle School in Cheshire, Connecticut, learned about math and civil rights by studying baseball! While exploring statistics, averages, graphing, and probability, the students focussed on the life of Jackie Robinson, presented in A&E's BIOGRAPHY of this civil rights activist and sports hero. They also watched BIOGRAPHY'S of Martin Luther King and Frederick Douglass. Some students chose to investigate how many different cultures are represented in baseball teams today versus Robinson's era. The photographs and samples that Tracy included in her entry demonstrate how much fun her students had with this project – and how much they learned.

Tracy Ajello will receive $500 from the editors of The Idea Book. The Doolittle School receives A&E thanks to Cox Communications.

SAVE OUR HISTORY™

Denise Brock works with her tenth graders at Del Oro High School in Loomis, California on a unit entitled "The Environment and Our Future". Denise assigns readings on a variety of environmental issues. She also shows *America's Most Endangered*, The History Channel's program that documents the eleven most endangered historic places chosen by the National Trust for Historic Preservation. This special documentary, produced every year, is part of Save Our History™, The History Channel's campaign dedicated to historic preservation and history education. The video helps preservation come alive for her class. After investigating a current local environmental controversy, the class divides into two teams – pro and con. Each team presents "their" side of the issue. Discussion leads to brain storming sessions, dedicated to the development of plan of action, including public relations and editorial writing, to implement their ideas.

Denise Brock will receive $500 from the editors of The Idea Book. Del Oro High School receives The History Channel thanks to Weststar Cable.

National History Day

During the 2000-2001 school year, National History Day invites students to research topics related to the theme, "Frontiers in History: People, Places, Ideas." The theme is broad enough in scope to encourage investigation of topics ranging from local to world history. To understand the historical importance of their topics, students must ask questions of time and place, cause and effect, change over time, and impact and significance. What factors contributed to the development of this frontier? Why did it develop and how did it change? When did it cease to be a frontier? Regardless of the topic selected, students must not only present a description of it, but also draw conclusions about how their topic affected individuals, communities, nations, or the world. Students investigating this year's theme may explore a geographical frontier and how it changed over time, or they may focus on the people who lived there and the significance of frontier life. The theme is a broad one, so topics should be carefully selected, and developed in ways that best use students' talents and abilities. Then they may create documentaries, exhibits, papers, and performances for entry into National History Day competitions.

The History Channel Awards

high school students will each receive a $5,000 scholarship

The Awards categories are:

- Best Senior Media Project
- Best Senior Project Tied to a Historic Site
- Best Senior International Project

educators will receive $3,000 each and a video library for their school

The Awards categories are:

- Teacher of the Grand Prize Winner for National History Day
- Teacher of the Best Senior Media Project
- Teacher of the Best Senior Project Tied to a Historic Site
- Teacher of the Best Senior International Project
- Outstanding Contribution in History Education

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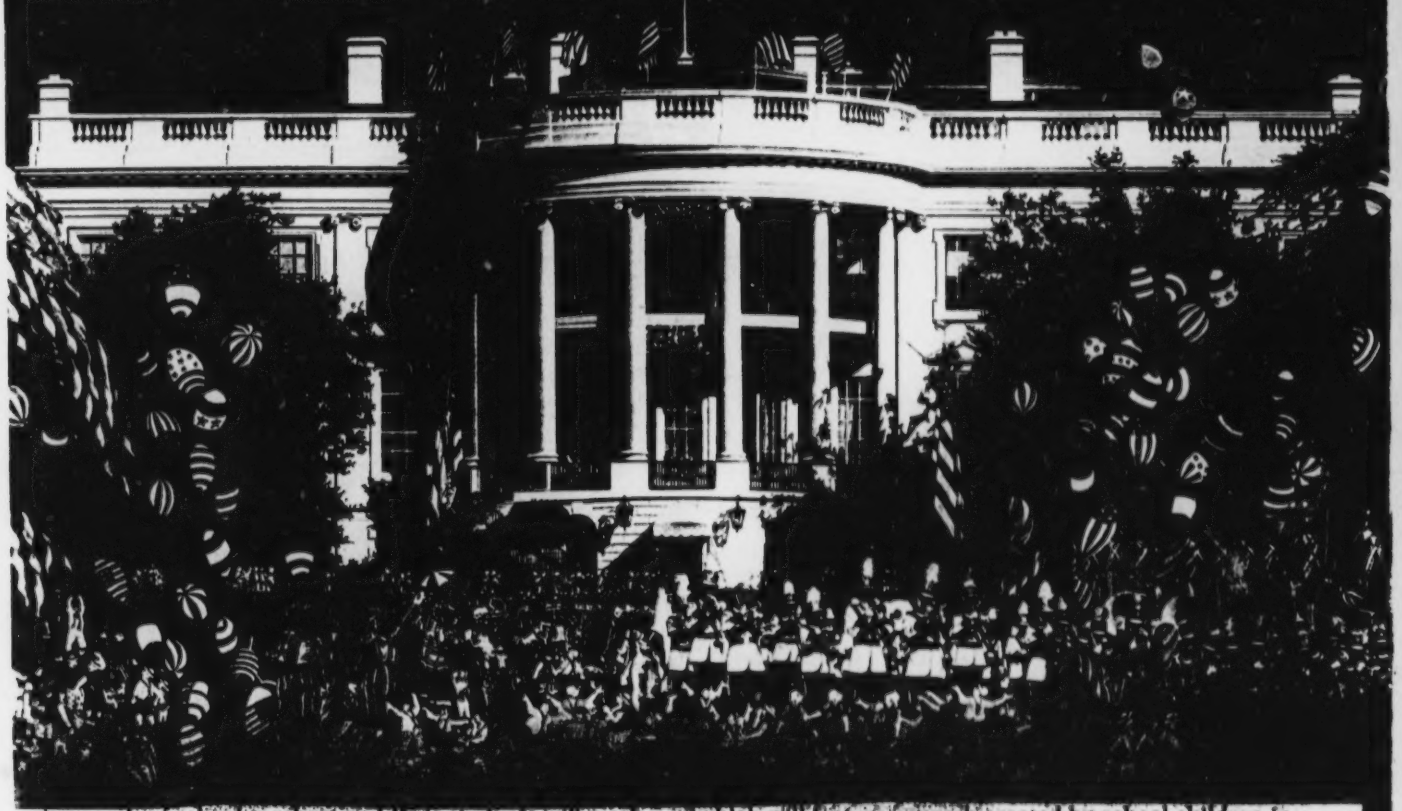
NHD NATIONAL HISTORY DAY

SAVE OUR HISTORY

The White House 200th Anniversary



housands of school teachers and their students will mark
ıe 200th anniversary of the White House as the residence
America's first family starting November 2000 with an
lucational program that combines classroom learning with
ultimedia and art.

TheWhite House 200th Anniversary is an educational program designed to promote understanding and appreciation among youth of the significant role that the White House has played in fostering freedom and democracy in America. The project includes a one-hour documentary about the White House and its history, produced by The History Channel, which will air in November 2000. In addition, The History Channel will create educational materials in print and online that will be distributed on a complimentary basis to approximately 125,000 teachers nationwide and will feature thematic units as well as individual lesson plans. Particular emphasis will be placed on the disciplines of history, music, and visual arts.

This celebration of the White House will culminate in an exhibit, to be held in Washington D.C. in the spring of 2001, which will feature artwork created by school children in each state, territory, and Department of Defense installation. A national jury will select the artwork, which relates to the project's theme. Learning Systems Group, a Washington-based, non-profit, 501(c)(3) organization, will coordinate the art selection, exhibitions and other special events associated with this celebration.

TheWhite House 200th Anniversary: Celebrating Freedom and Democracy will provide students with exciting and rewarding learning opportunities, as well as memorable life experiences. Thousands of teachers, students, and community members will explore the White House and its role in creating the freedoms we enjoy today.

For More Information, Visit Our Website
historychannel.com and click on Save Our History™

Save Our History™ is The History Channel's award-winning national campaign dedicated to historic preservation and history education.

BEST COPY AVAILABLE

AIRDATE
October 13, 2000

SAVE OUR HISTORY: Save Our Ships

Save Our Ships is part of The History Channel's Save Our History™ campaign, a national initiative dedicated to historic preservation and history education. The program documents the history of five important types of ships—a three-masted schooner, a sailing yacht, a steel-hulled warship, the skipjack, and a Liberty ship—and the efforts that are being made to preserve them for future generations. These ships and other important symbols of our nautical heritage are vanishing rapidly, as time, the elements, and modern economics send more and more of them to the bottom of the sea—or to the ravages of the scrapyard.

Working with the National Maritime Historic Association, The History Channel is trying to promote national awareness of the plight of America's ships. This study guide has been developed by The History Channel to accompany the *Save Our Ships* documentary.

Grade Level
The documentary is appropriate for students in grades 4-12. This study guide has been developed for middle and high school students.

Objectives
Students will analyze the importance of ships to the development of our nation. They will also consider how technology has impacted the construction and role of ships.

National Standards for U.S. History
Chronological thinking, historical comprehension, interpretation, and research capabilities for, Eras 6 through 10.

DISCUSSIONQUESTIONS

1. Four of the five ships featured in this documentary were built in the 1890s. What do you think accounts for the surge in ship-building activity at this time?
2. What were the key elements in the design of Liberty ships like the *John W. Brown*? Why?
3. Describe the efforts of Project Liberty Ship to save the *John W. Brown*. Why do you think that these volunteers were more effective than the government in saving the ship? How was the project also beneficial to those who volunteered their time?
4. How did yachts like the *Coronet* reflect the spirit of the Gilded Age? Explain.
5. What are the goals of IRYS, The International Yacht Restoration School? How and why was the school founded?
6. What are some of the difficulties involved in the rehabilitation of the *Thayer*? Why will it be so difficult to find the wood necessary for the ship's reconstruction? What kinds of conflicts does this search present?

7. What kinds of skills are students like those from Viey Elementary School learning from their experiences aboard the *Thayer*? Do you think that these are meaningful? Why or why not?
8. The host of the documentary claims that ships like the *Thayer* helped to turn the California gold rush into one of America's greatest economic booms. Explain the *Thayer*'s contribution.
9. How was the design of the skipjack particularly well-suited to its use in the Chesapeake Bay? What were the primary uses of these boats?
10. What does Lesher mean when he says that "the skipjack did for boat building on the Chesapeake Bay what the balloon frame house did for the cities of America"?
11. Describe some of the reasons for the decline in the manufacture and use of skipjacks in the Chesapeake Bay.
12. What historical events prompted the increased production of steel-hulled ships like the Olympia in the 1880s and 1890s? In what war did these ships first become an important force?
13. What political message do you think that America was trying to send by mounting guns in the admirals' and captains' cabins of ships like the Olympia? Do you think that this was effective?

RESOURCES

1. Do additional research on one of the ship types featured in this program, documenting more details concerning the construction and use of the ships. Try to situate the ship(s) in the historical time period during which it was constructed, explaining how it served specific political, economic, or social needs. In addition, try to determine the names of some of the most prominent ships of this particular type and find out what has happened to them in the intervening years.

VOCABULARY

centerboard • a slab, usually metal or wooden, along the center of a sailboat that may be lowered to help steer the boat or may be raised in shallow water
draft • the depth of water that a ship draws as it moves
drydock • a dock that floats on the water; to operate, the drydock is sunk below the water to allow a ship to dock, and then is raised to keep the ship dry
flagship • the lead ship that carries the commander of a fleet and flies his flag
fleet • a group of ships or planes under a single command
hawser • a large rope or cable that is used to tow or tie up a ship at dock
hull • the body or shell of a ship
keel • the backbone of a boat, running along the center of the hull that is used to stop a boat
landlubber • one who lives on the land and knows almost nothing about the sea
maritime • relating to, or bordering on, the sea
mast • a long metal or wooden poll on the deck of a ship that supports the sails
merchant marine • the commercial ships of a nation (publicly or privately owned)
nautical • characteristic of or relating to ships and navigation on a body of water
propulsion • the act of driving something forward or onward
rigging • All the ropes and chains that are used to support the sails and masts of a vessel
rivet • a metal bolt that is used to unite two pieces of material; after the bolt is inserted, the plain end is beaten down to create two heads on the bolt and fasten the material in place
schoone • a vessel with two or more masts rigged in the front (fore) and back (aft), with the front usually shorter
shipwright • a carpenter who is skilled in constructing or repairing ships
skipjack • a sailboat with vertical sides and a bottom like a flat "V"

AIRDATES
December 11&12, 20

SPIN AND SELL: A History Of Advertising (2 Parts)

From the earliest days of literacy to the high-speed world of the Internet, manufacturers and sellers have tried to entice the public to buy their products. Using a combination of information, entertainment, chicanery and chutzpah, advertisers bring these products to tl consumer's attention, and hopefully the consumer's wallet. Advertising is as much a part o our history as any other cultural phenomenon. It reflects our society's social, economic, political and cultural values and mores, and, like other aspects of media, preserves them in a unique cultural time capsule. The print, audio and video ads of yesterday are not only nostalgic—they are indicators of life in the United States at a specific moment in time. *Spin and Sell: A History of Advertising* would be useful for classes on American History, Media Studies, American Culture, Political Science, and Economics. It is appropriate for middle school and high school.

OBJECTIVES

Students will explore the history of advertising and the relationship between advertising and American consumer culture. They will also analyze the impact of print, audio, video and Internet advertising on Americana life and mores. They will also examine the role of advertising in their own economic, social and political lives.

NATIONAL HISTORY STANDARDS

Spin and Sell: A History of Advertising fulfills the following National Standards for History for grade 5-12: Chronological thinking, historical comprehension, historical analysis and interpretation, historical research capabilities, historical issues-analysis and decision-making for Eras 2, 3 4, 5, 6, 7 8, 9 and 10.

DISCUSSIONQUESTIONS

1. An advertiser's goal is to grab the attention of the consumer. Why is it necessary to get and hold a consumer's attention? What happens if the advertiser fails to do so?
2. Consumers buy products that they need or want. How do advertisers "create" this need or desire in consumers?
3. What are the origins of the word "advertising?"
4. Americans are bombarded with advertisements every day. What are some of the places that you see advertisements on a daily basis?
5. What is the "gospel of consumption?" How is this "gospel" necessary for manufacturers and producers to sell their products?
6. In order to sell a product or a service, advertisers create personalities that are linked with products and services. How do they do this? What are some examples of advertising personalities?
7. In the 1920s and 1930s, *Marlboro* cigarette were aimed at women. How and why did *Marlboro* change its advertising strategy to aim its product at men?
8. How did Johanne Gutenberg's invention of the printing press in the 15th century chan advertising?
9. Today we associate products with "brand" names. What are the origins of this practic of "branding: a product?"

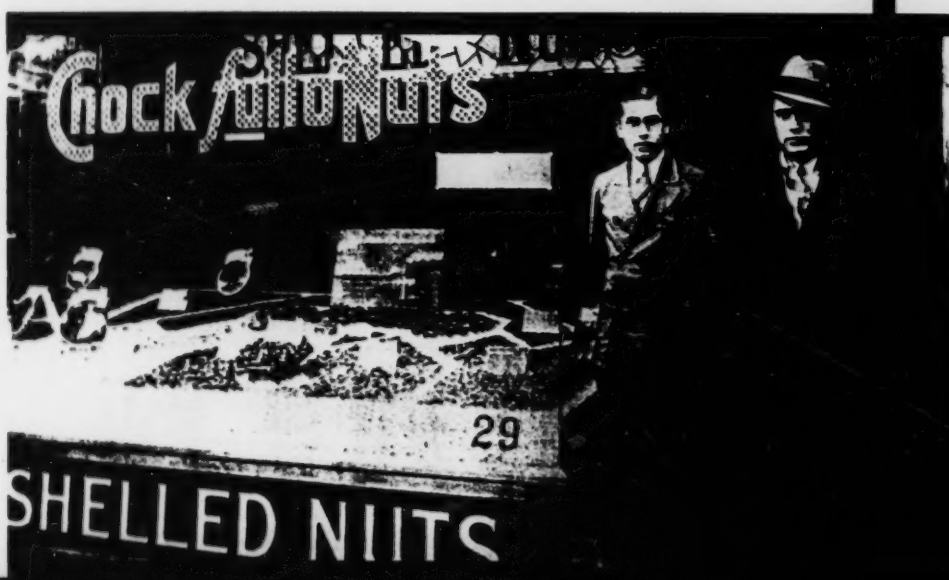
10. What is "reason why" advertising? How does it work? What are some examples?
11. Advertisers frequently use a "gimmick" in their ads. What is a gimmick? How do advertisers use it? What are some examples?
12. Why is radio often called "the theater of the mind?"
13. How did the invention of the radio help advertisers reach a whole new market of consumers?
14. Discuss racism and sexism in some of the earlier print, audio and video advertisements.
15. Discuss the impact of television on the twentieth century, not only in advertising, but in all areas of life and culture.
16. What is McCarthyism? How did advertisers help to foster an atmosphere of fear during this era?
17. In the 1950s, a scandal involving some of the most popular quiz shows shocked America. How did this event change television advertising?
18. Discuss the role of research, both product and market, in advertising.
19. Discuss the role of advertising in politics.

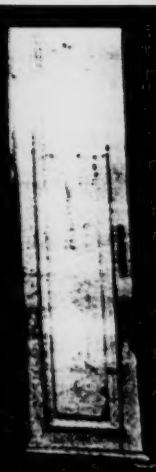
ACTIVITIES

1. Pick any product or service of your choice, and create an advertisement for that product using the advertising techniques of the past.
2. Write a script or a storyboard for a commercial for a product or device of your choice. If you have access to video equipment, film your commercial and show it your classmates.
3. Create a personality or icon for a new product.
4. Create an advertisement for a political candidate.

VOCABULARY

exploitation • to make use of meanly or unjustly for one's own advantage
narcissistic • excessive concern for oneself with or without exaggerated feelings of self-importance
icon • 1: a usually pictorial representation; image
2: a conventional religious image typically painted on a small wooden panel and used in the devotions of Eastern Christians
3: an object of uncritical devotion; idol
4: a sign (as a word or graphic symbol) whose form suggests its meaning
quandary • a state of perplexity or doubt
oracle • a person giving wise or authoritative decisions or opinions
virility • manly vigor; masculinity
demise • **1:** death **2:** a cessation of existence or activity **3:** a loss of position or status
anathema • someone or something intensely disliked or loathed
vestiges • a trace, mark, or visible sign left by something
dubious • questionable or suspect as to true nature or quality
purport • meaning conveyed, professed, or implied
nefarious • flagrantly wicked or impious
nascent • coming or having recently come into existence





Facts for Consumers from the Federal Trade Commission

Food Advertising Claims – April 1992

If you're interested in a healthy diet, you probably look for foods advertised as "low in fat," "no cholesterol," or "light." But these claims don't always guarantee that the food is good for you.

In fact, the Federal Trade Commission has challenged use of these claims in specific food advertisements. The Food and Drug Administration (FDA) also is defining these terms to clear up confusion in food labeling. FDA's definitions go into effect as early as May 1993.

To help you shop wisely, you may want to learn more about the following food advertising claims.

Fat Claims

The Surgeon General of the United States, along with many prestigious health organizations, has recommended that no more than 30% of Americans' daily calories come from fat. Fat has been implicated in heart disease the nation's number one killer as well as in cancer, diabetes, and other serious illnesses. Fat claims in food ads take various forms. Among the most confusing may be those claiming a food is, say, "93% fat-free."

At first glance, the product may look like a good choice. But, in most cases, this percentage is based on weight, not on calories from fat. Foods advertised with fat-free claims based on weight still can be relatively high in fat.

Instead, focus on the number of grams of fat and the percentage of calories from fat in each serving. Only then will you know how the food measures up against the Surgeon General's guidelines. To figure out the percentage of calories from fat, check the nutrition label for the number of grams of fat in a serving. A gram of fat has 9 calories. Simply multiply the number of grams of fat in a serving by 9 and compare that to the total number of calories in a serving.

For example, a serving size of food might have 100 calories and 7 grams of fat. To find out the number of calories from fat, you would multiply 7 grams by 9 to get 63 calories of fat. That means 63 out of 100 calories, or 63% of this food is fat _ which is high. Even if a particular food's fat content is reasonable, you still need to be careful about eating too many grams of fat in your overall diet. The FDA has suggested limiting one's fat intake to no more than 75 grams a day.

The FDA has recently proposed food-labeling regulations that will allow "percentage fat-free" claims to be made only on foods meeting the definition for a low-fat food. Before then, be cautious of claims that a food is low in fat or is some percentage fat-free. Check the food labels yourself to see if the claim is accurate.

No or Low Cholesterol Claims

Some food ads include no or low cholesterol claims. Too much cholesterol in a diet, like too much fat, has been associated with health risks.

Cholesterol and fat are not the same thing. Some foods with no or low cholesterol are, in fact, very high in fat. For example, you might see no or low cholesterol ads for such foods as potato chips or peanut butter. Vegetable products like these don't contain cholesterol anyway. They may contain, however, large amounts of fat.

"Light" Claims

Some food ads include "light" or "lite" claims. No matter how it is spelled, the implication usually is that the food is better for you by having less fat or fewer calories.

There currently is no standard definition for "light." Some light claims mean fewer calories in a serving. Others indicate smaller serving sizes or that the color of the food is lighter than similar products.

New federal labeling regulations will define "light." In the meantime, read the food label carefully. Try to determine what "light" means for each particular product.

For More Information

If you have concerns about food advertising claims, write:
Correspondence Branch, Federal Trade Commission,
Washington, DC 20580. Information about these issues helps
the FTC in its law enforcement efforts.

WEB SITES

http://scriptorium.lib.duke.edu/hartman/
http://adage.com/news_and_features/special_reports/tv/
http://www.mediahistory.com/advert.html
http://advertising.utexas.edu/research/biblio/History.html
http://advertising.harpweek.com/
http://www.chickenhead.com/truth/index2.html
http://www.chickenhead.com/truth/index2.html
http://www.halcyon.com/donace/MUSEUM.HTM
http://www.bridgestone-usa.com/admuseum/museum3.htm
http://www.oaaa.org/Oaaa/HIST.htm

FURTHER READING

Hal Gold, Unit 731: Testimony (New Yenbooks , 1996

Peter Williams, David Wallace, Unit 731 Japan's secret Biological Warfare in World War II
Katsuichi Honda, Frank Gribney, Karen Sandness, the Nanjing Massacre: A Japanese Journalists Confronts Japan's National Shame (Studies of the Pacific Basin Institute) (M. E. Sharpe, 1999)
Timoty Brooks Documents on the Rape of Nanking (University Of Michigan Press, 2000.

AIRDATE
September 13, 2000

UNIT 731: Nightmare In Manchuria

During World War II, Japanese scientists, led by Shiro Ishii, built a medical facility in Manchuria. It is in this place, Unit 731, that Ishii and his scientists conducted some of the most horrific war crimes of the 20th century. The goal of Unit 731 was to experiment with germ warfare, with the ultimate aim of using these weapons on the United States during the war. Experiments were conducted on Chinese civilians, soldiers and American prisoners of war. They ranged from live dissections to the deliberate infection of surrounding villages with diseases such as the bubonic plague. Now, over fifty years later, activists, journalists and historians are uncovering the story of Unit 731, and the American complicity that let these war crimes go unpunished. *Unit 731: Nightmare* in Manchuria would be useful for classes on World History, Asian History, American History, Military History, History of Medicine and Ethics. It is appropriate for middle school, high school and college students.

OBJECTIVE

Students will explore the ethics of war and war crimes. They will analyze the political expediency that permitted the United States to cover-up these crimes. They will also examine how activists, journalists, and historians are uncovering these atrocities and the role of human rights in war and politics.

NATIONAL HISTORY STANDARDS

Unit 731: Nightmare in Manchuria fulfills the following National Standards for History for grades 5-12: chronological thinking, historical comprehension, historical analysis and interpretations, and historical research capabilities for World History eras 8 and 9.

DISCUSSIONQUESTIONS

1. Every society establishes its own code of ethics. What are ethics? How are they culturally defined? What are some commonalties between different cultures' ethics? What are the ethics of our society?
2. Japan invaded China in 1937. Why? What did Japan want from China?
3. The Japanese government established Unit 731 to experiment with biochemical weapons. What are biochemical weapons? How do they differ from conventional weapons? Why are they so dangerous?
4. Why did Shiro Ishii, the head of Unit 731, establish the unit in Manchuria?
5. Unit 731 was shrouded in secrecy during World War II and remained so until recently. Why was it such an important secret, during the war and after it?
6. Discuss the program of dehumanization necessary for programs such as Unit 731 to exist.
7. Surgeons at Unit 731 performed vivisections. What are vivisections? How do they violate the ethical codes of medicine?

8. How did the Japanese scientists at Unit 731 dispose of the bodies?
9. Compare the atrocities of Unit 731 to the atrocities of the Holocaust. How is it possible that both these acts of inhumanity occurred?
10. Bubonic plague is an especially deadly plague that once killed almost one-third of the population of Europe in the 14th century. How did the scientists of Unit 731 infect Chinese villagers with this plague? What were their plans for spreading this disease?
11. How did World War II end? What were/are the moral implications of this action?
12. Why have the scientists of Unit 731 escaped prosecution for their war crimes?
13. What is the legacy of Unit 731?

ACTIVITIES

1. Write an essay in which you discuss the morality and ethics of human conduct during times of war.
2. On a world map, locate and mark the Japanese Empire during World War II. How are the boundaries of Asia different today than they were during the war?

RESOURCES

In Chinese Village, Germ Warfare Is Remembered Nightmare

New York Times (4/2/97)

By Patrick E. Tyler

CONGSHAN, China – When the history of the 20th century is written and the great terrors, exterminations, and genocides are fully documented, a grisly footnote will have to be appended from this tiny hamlet in southeastern China. Along with a handful of other remote villages in China, it was the site of the only confirmed biological warfare attacks in modern history, committed by secret units of the Japanese invasion force that occupied much of China from 1931 to 1945.

As the century nears its close, the danger that what occurred at Congshan might happen again refuses to recede, now that a growing number of countries may be secretly developing biological weapons. Had it not been for Jin Xianlan, the villagers here would never have connected the outbreak of bubonic plague with the Japanese plane that flew out of the western sky in August 1942 and circled low over the rice paddies that surround this huddle of ornate, upturned roof lines in Zhejiang Province. It sprayed "a kind of smoke from its butt," as Ms. Jin, with the bluntness of a Chinese peasant, later recounted to her husband, Wang Dafang, and to their neighbors.

The first signs of the coming epidemic emerged two weeks later, when the rats of the village started dying en masse. Then the fever, transmitted by fleas that carried the same Black Death through Europe in the Middle Ages, struck. It raged for two months, killing 392 out of 1,200 residents before Japanese troops moved in on Nov. 18 and started burning down plague-ridden houses.

At its peak that terrible November, the plague here was killing 20 Chinese a day, all of them civilians. Their screams sundered the night from behind shuttered windows and bolted doors, and some of the

VOCABULARY

atrocities • 1: extremely wicked, brutal, cruel or barbaric acts; 2: appalling, horrifying actions
pathogen • a specific causative agent (as a bacterium or virus) of disease
arrogance • a feeling or an impression of superiority manifested in an overbearing manner or presumptuous claims
capricious • sudden, impulsive, and seemingly unmotivated notions or actions
Incendiary • of, relating to, or being a weapon (as a bomb) designed to start fires
vivisect • the cutting of or operation on a living animal usu. for physiological or pathological investigation; broadly : animal experimentation esp. if considered to cause distress to the subject
protocol • a code prescribing strict adherence to correct etiquette and precedence (as in diplomatic exchange and in the military services)
autopsy • an examination of a body after death to determine the cause of death or the character and extent of changes produced by disease
bureaucracy • government characterized by specialization of functions, adherence to fixed rules, and a hierarchy of authority
impunity • exemption or freedom from punishment, harm, or loss
fodder • inferior or readily available material used to supply a heavy demand
heinous • hatefully or shockingly evil; abominable

UNIT 731: Nightmare In Manchuria (cont.)

most delirious victims ran or crawled down the narrow alleys to gulp putrid water from open sewers in vain attempts to vanquish the septic fire that was consuming them.

They died excruciating deaths. "You buried the dead knowing that the next day you would be buried," said Wang Peigen, who was 10 when the horror began. He is one of the few remaining survivors of the attack, and he still refers to the Japanese soldiers as devils.

After a half-century of recriminations, China and Japan agreed this past December to take the first steps toward cleaning up the remains of chemical and biological warfare arsenals abandoned in China at the end of World War II.

Japanese diplomats said that in the next several weeks they would propose a plan to build environmentally safe factories in China to destroy chemicals, chemical-laden bombs, and the related equipment used by the Japanese Imperial Army to make chemical and biological weapons. China's Foreign Ministry spokesman, Shen Guofang, said in December that China had insisted that Japan "shoulder the whole responsibility" of eliminating the remnants of these weapons. Between 700,000 and 2 million chemical bombs, most of them loaded with mustard gas and many of them corroded and leaking, are stored in warehouses and old munition dumps in Manchuria, where chemical agents were manufactured and deadly bacteria were cultured on a large scale in the 1930s and 1940s.

The germs that formed the basis of Japan's biological warfare program – bubonic plague, typhoid, and anthrax – have long since died, though some of the large fermenting machines where the deadly organisms were spawned remain, along with the terrible memories in places like Congshan. Historians say Congshan and other Chinese villages are the only confirmed targets of modern biological warfare, although several countries, Iraq among them, have launched attacks with chemical weapons.

The cleanup comes as Japan, China, and many other countries are preparing to carry out the 1993 Chemical Weapons Convention, which requires the destruction of all stockpiles over the next 10 years. Although the treaty has the support of the Clinton administration, the Senate has yet to ratify it.

Later this year, a working group drawn from countries dedicated to banning germ warfare will present proposals for tighter verification and inspection procedures for the 1972 Convention on Biological Weapons.

But the number of countries suspected of developing or conducting research on biological weapons has increased in the last decade, from about 10 in 1989 to perhaps 17 today, the U.S. Office of Technology Assessment has reported. ... In Congshan, it was the same. "The thing I remember most is the fear," said Wang Da, 68, another survivor. "People closed their doors, and all you could hear through the night was people dying and people crying for the dead."

If a villager ventured out of doors, he or she might be captured by the Japanese technicians who wore white coats and masks and who performed experiments on live plague victims in the Buddhist temple just down the road.

In Congshan recently, the old survivors produced a map for this reporter showing the houses destroyed by the purging fires of Nov. 18, 1942, the day the villagers were herded at gunpoint to a nearby slope to watch and wail as their possessions were incinerated. The harvest rotted, and the hardships of that winter still bring tears to the eyes of those who lived through it.

During a tour of the village, Wang Rongli, 63, stripped off his shirt to show his withered right arm, where Japanese doctors injected bacteria and left him to die. "My arm rotted for many years," he said.
In a small courtyard off the village square, the elders have built an activity center, where they store the large, white scrolls that carry the names and ages of the victims, along with the signature of a witness to each death.
There is no museum here, although the villagers are trying to raise money to build one. The Chinese government is sympathetic, but its only involvement with Congshan over the decades on this matter has been to send a medical team once a year to capture rats and test their blood. One old woman told of hearing Miss Wu pleading for her life to the doctors as they tied her to a chair and placed a hood over her head to muffle her screams. Then they dissected her to remove her organs for study.

Over the years, the U.S. government has said little about the atrocities committed in China by the Japanese. The communist victory in 1949 shifted Asian alliances, pushing postwar Japan and the United States together as a bulwark against Soviet and Chinese communism.

With the opening of wartime archives in recent years, it is now clear that the United States was willing to exempt Japanese officers who directed chemical and biological programs from war crimes prosecution in exchange for a full rendering of their secret programs and the knowledge and experience they had gained.
"We were concerned about the potential of the Soviet Union in this area and we wanted to build our own capability," Cole said. The United States renounced its biological warfare programs in 1969 and destroyed its weapons.
For all these reasons, a half-century later, many outside China still do not know what happened here.
But the survivors will never forget.

On the road leading out of the village, a stark white pagoda stands on a hilltop that in 1979 was renamed "The Mountain of Remembering Our Hatred."

WEBSITES

http://www.arts.cuhk.edu.hk/NanjingMassacre/NMU731.html
http://www-users.cs.umn.edu/~dyue/wiihist/germwar/germwar.htm
http://www.aiipowmia.com/731mnu.html
http://www.sjwar.org/Unit731.htm
http://www.centurychina.com/wiihist/germwar/731rev.htm
http://www.btinternet.com/~m.a.christie/
http://www.ccnet.com/~suntzu75/jpwcrmz.htm
http://members.aol.com/rhrongstad/military/warcrimes/warcrimes.htm

FURTHER READING

Hal Gold, Unit 731: Testimony (New Yenbooks , 1996

Peter Williams, David Wallace, Unit 731 Japan's secret Biological Warfare in World War II
Katsuichi Honda, Frank Gribney, Karen Sandness, the Nanjing Massacre: A Japanese Journalists Confronts Japan's National Shame (Studies of the Pacific Basin Institute) (M. E. Sharpe, 1999)
Timoty Brooks Documents on the Rape of Nanking (University Of Michigan Press, 2000.

UNIT 731:
NIGHTMARE IN MANCHURIA
TEST

1) Where was Unit 731 located?
   a. Tokyo
   b. Vietnam
   c. Manchuria
   d. Manila

2) Which country did Japan invade in 1937?
   a. Russia
   b. United States
   c. Philippines
   d. China

3) Who was the emperor of Japan during World War II?
   a. Mao Tse Tung
   b. Hirohito
   c. Shiro Ishii
   d. Confucius

4) In order to keep the experiments at Unit 731 a secret, the Japanese scientists disguised it as a
   a. Lumberyard
   b. School
   c. Office building
   d. Hotel

5) A live dissection is called a(n)
   a. Vivisection
   b. Autopsy
   c. Bypass
   d. Incision

6) Bubonic Plague is spread by
   a. Dogs
   b. Fleas
   c. Mosquitoes
   d. Cats

7) Japanese scientists gave Chinese children chocolate to spread which disease?
   a. Bubonic Plague
   b. Scarlet Fever
   c. Anthrax
   d. Measles

8) Who was the ultimate target of the Unit 731 experiments?
   a. Russia
   b. Germany
   c. Great Britain
   d. The United States

9) Japanese Soldiers forced captured American soldiers on a death march here.
   a. Bataan
   b. Saigon
   c. Seoul
   d. Hiroshima

10) What ended World War II?
   a. The Holocaust
   b. The atomic bomb
   c. The United Sates invaded the Japanese mainland
   d. Adolf Hitler's suicide

ANSWERS: 1)c 2)d 3)b 4)a 5)a 6)b 7)c 8)d 9)a 10)b

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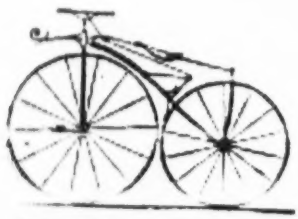

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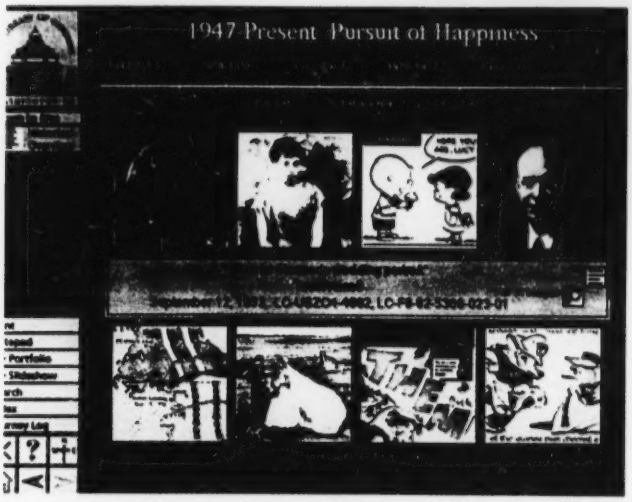

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- See official rules for details. For rules send a self-addressed stamped envelope to: BIOGRAPHY OF THE YEAR Contest Rules, P.O. Box 7586, Melville, NY 11775-7586 or visit us online at AandE.com/class.

* All entries must be post-marked by November 1, 2000, and received by November 8, 2000.

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SPRING 2001

the idea book

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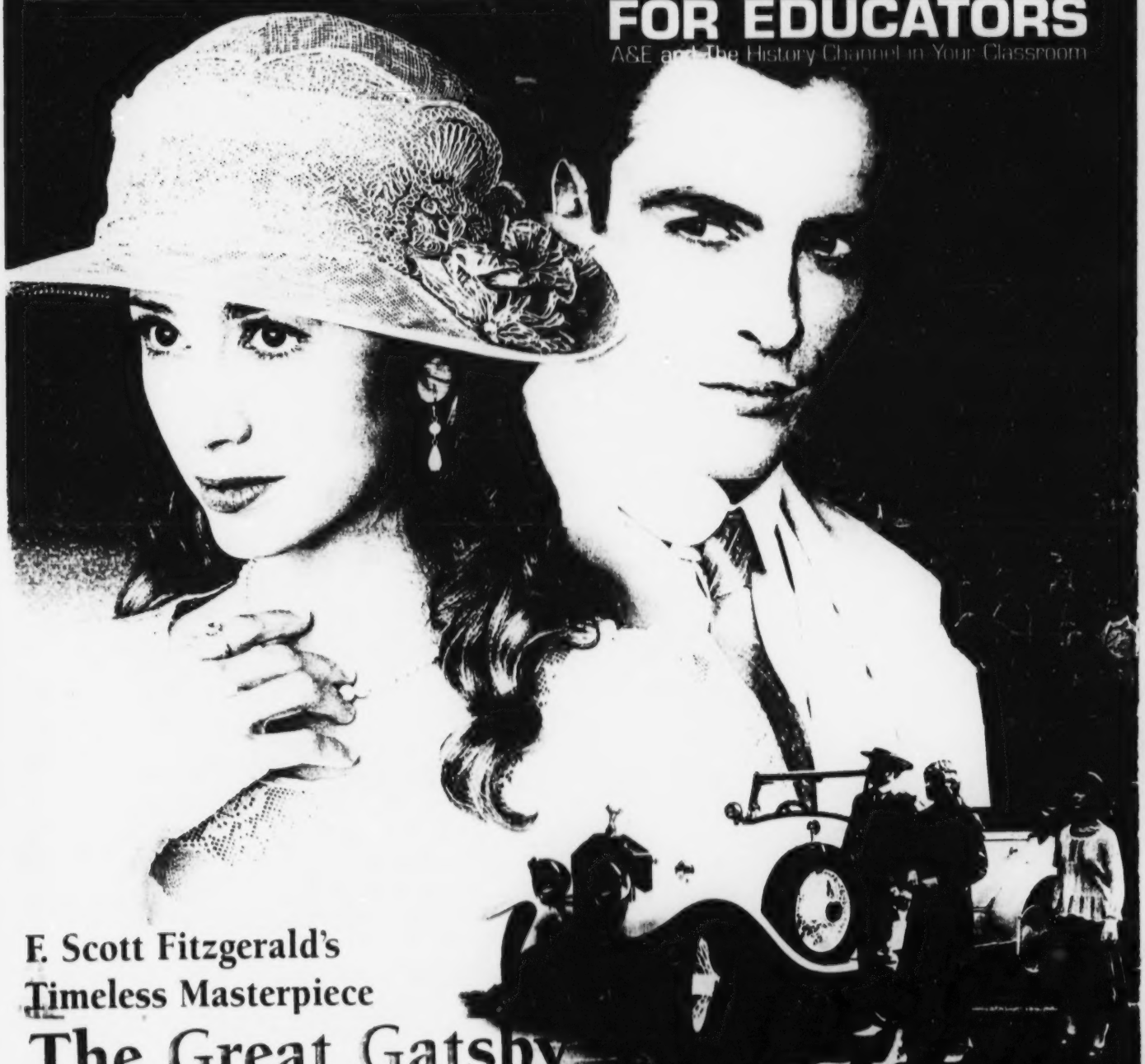

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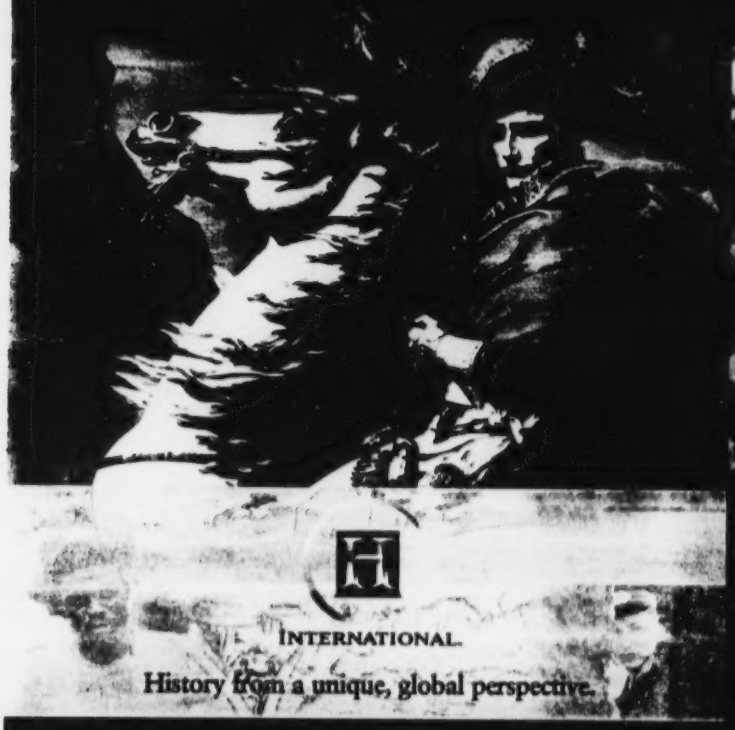

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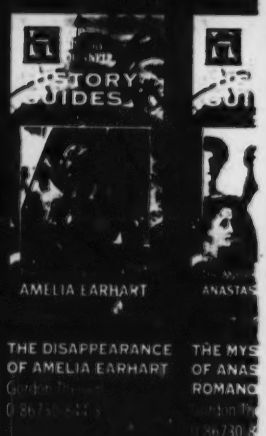

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LETTER FROM THE EDITOR

Good teaching is exciting, energizing, gratifying. It's valuable, important, necessary. It's all these things. It's also hard work. At long last, America is waking up to the fact that good teaching and quality education should be a priority for our country. But many people still view a teacher's job as an easy one, made even less demanding by the growing use of technology. With all the resources of the Internet and educational videos, they reason, classroom teachers now should take a back seat to technology. The reality, however, is quite different. New technology has made the role of the classroom teacher more important than ever. Outside of the home, nothing is more central to a child's learning experience than his or her classroom teacher.

We are here to help you. The History Channel and A&E Network are providing exceptionally rich resources this semester, through our Classroom programming and our on–line materials. We want to give teachers access to materials that can help inspire renewed enthusiasm for learning. A&E's presentation of *The Great Gatsby* works seamlessly with Fitzgerald's novel. All you literature teachers out there will be delighted with the use of the original dialogue in the new dramatic film! Complete teaching materials can be found on our web site (**www.AandE.com/class**) for this timeless masterpiece. And keep an eye out for the *Save Our History*™ specials on The History Channel Classroom – many of them are supported by fully developed teaching manuals available for free at **www.historychannel.com/classroom**.

Libby H. O'Cll

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Libby Haight O'Connell, Ph.D.

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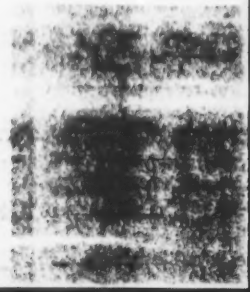

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AIRDATES
February 26 & 27, 2001
June 11 & 12, 2001

THE GREAT GATSBY (2 Parts)

NATIONAL HISTORY STANDARDS

The Great Gatsby fulfills the following National Standards in History: National Standards in Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis), United States History, Era 7, Standard 20.

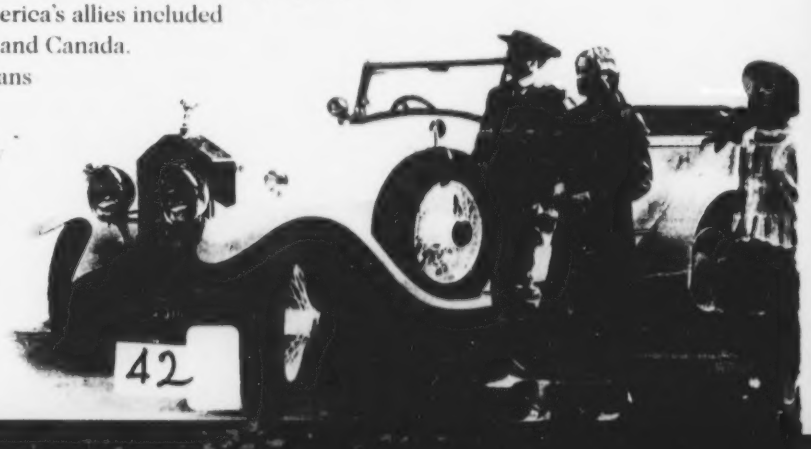
PREVIEWING

Prior to watching the movie, students should have a general understanding of Prohibition in America during the 1920s, and the phrase "the Jazz Age." Students should be aware that World War I had recently ended when the novel takes place. They should be able to locate the North Shore of Long Island in New York State, as well as New York City, on a map. The following information helps provide a context for the movie.

During Prohibition (1920-1933), it was illegal to manufacture, sell, transport, or possess alcoholic beverages in the United States. However, those with the money and the contacts could easily attain alcohol illegally. The use of alcohol looms large in the movie — Gatsby's parties overflow with booze, and Tom, Daisy, Jordan, and Nick drink almost constantly, yet there is never mention of Prohibition (or the dangers of alcoholism).

The movie captures the mood of "the Jazz Age" or "the Roaring Twenties," the period in which Fitzgerald was writing. It was a time when a number of American people enjoyed great wealth. Jazz music, with its emotional abandon, best expressed the unconventional spirit of the American boom era following World War I. (Fitzgerald may have coined the term; his work *Tales from the Jazz Age*, was published in 1922.) Jazz, a musical form developed by African Americans and marked by its rhythmic complexity, filled the air at the time. This music encouraged people to embrace life with an exuberance that lasted until the Great Depression, a period of severe hardship during the 1930s.

World War I (1914-1919) is often called the Great War. President Woodrow Wilson of the United States declared war on the Central Powers (which included Germany, Austria, and Turkey) in April 1917. More than four million American men were ultimately drafted into the armed services. America's allies included Great Britain, France, Italy, and Canada. During World War I, Americans pulled together to fight a common enemy; people willingly sacrificed to help the "war effort." Nick and Gatsby were in the war, but Tom was not; it is possible that he simply was not drafted.



DISCUSSION QUESTIONS

1. Ask your students to consider the following topics while they are viewing *The Great Gatsby* at home. These topics will provide a platform for the next in-class discussion.
2. Nick is both a commentator and an active participant in the story. What do we learn from Nick that we could not learn without him? Is he a reliable narrator?
3. Gatsby entertains on a large scale, yet many of his guests do not seem to know him personally. What kind of person is Gatsby? From where does his wealth derive?
4. Describe the significance of the two settings in the movie – the Gatsby and Buchanan estates versus Wilson's gas station in the "valley of ashes." What is conveyed in these scene changes?
5. Robert Markowitz, the movie's director, often focuses the camera on the faded billboard of Doctor Eckleburg. Why? What does the advertisement represent?
6. What is the significance of the cufflinks Daisy gives Gatsby?
7. When Gatsby meets Daisy and Tom's child, he is clearly uncomfortable. Why?
8. Nick says that Daisy and Tom are careless people. What does he mean? Do you agree with him?
9. Why does Tom tell Wilson that the car was Gatsby's?
10. Why doesn't Nick tell Tom that it was Daisy who was driving Gatsby's car?
11. What is the "freshest and best part" of Gatsby's dream that has been destroyed by Tom's "hard malice"? What is the "single dream" that Gatsby holds?
12. What does the movie expose about the attitudes and moral characters of Daisy, Tom, and Jordan Baker?
13. Nick tells us that he disapproved of Gatsby "from beginning to end," yet Nick seems to admire Gatsby, enough that he tells Gatsby he is "worth the whole damn bunch put together." Why does he say this? What does he mean?
14. Nick quits the bond business and leaves the East by the movie's end. What happens to Nick?

RESOURCES

WEB SITES

gatsby.cjb.net/
www.geocities.com/andrew_dilling/

RELATED PROGRAMS

F. Scott Fitzgerald airs Jan. 19, Feb. 28 and June 13
The Lost Generation airs March 1 & 2 and June 14 &15
For additional study guides visit AandE.com/class

FURTHER READING

Bloom, Harold. *Major Literary Characters: Gatsby*. New York: Chelsea House, 1991.

Bruccoli, Matthew J. (editor). *New Essays on "The Great Gatsby"*. Cambridge: Cambridge University Press, 1985.

Cross, Dalton and MaryJean Cross. *Understanding The Great Gatsby: A Student Casebook to Issues, Sources, and Historical Documents*. Westport, Connecticut: The Greenwood Press, 1998.

Fitzgerald, F. Scott. *The Great Gatsby*. The authorized text with notes and a preface by Matthew J. Bruccoli. New York: Scribner, 1996.

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AIRDATE
February 12, 2001

THURGOOD MARSHALL: Justice For All

In 1954, the landmark United States Supreme Court decision *Brown v. The Board of Education* ended legal segregation in the United States. This momentous decision was the result of two decades of legal work by Thurgood Marshall. Marshall worked doggedly for more than five decades to bring legal equality to all Americans. He eventually became the first African American appointed to the Supreme Court and was one of the most influential people of the twentieth century.

Thurgood Marshall: Justice for All would be appropriate for middle school and high school classes in American history, African American history, legal history, political science, civics and American culture.

OBJECTIVES

Students will demonstrate an understanding of the struggle for racial equality in the United States by examining and assessing the impact of Thurgood Marshall's career and convictions.

NATIONAL HISTORY STANDARDS

This lesson supports the following National Standards in History: Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis and Interpretation), 4 (Historical Research), for United States History, Era 9, Standard 4.

DISCUSSIONQUESTIONS

1. African Americans in America have had to fight to gain equality with white Americans. Why were African Americans denied equality in America for so long?
2. Although the image of Thurgood Marshall is that of a distinguished jurist, he was as much a civil rights activist as Martin Luther King, Jr., or Malcolm X. What is Thurgood Marshall's history as a civil rights leader?
3. How did Marshall's parents influence his life?
4. How did Marshall begin his career as a civil rights activist?
5. Thurgood Marshall devoted his career to seeking equality for all Americans through the legal system. Why was Marshall's use of the law and the courts so radical?
6. Thurgood Marshall was willing to do whatever necessary in order to achieve his dream of legal equality for all Americans. How did the pursuit of his dream sometimes place him in danger?
7. *Brown v. The Board of Education* is one of the most important legal cases in American history. How did this momentous court decision change America and American life?
8. The Supreme Court voted unanimously for school desegregation. Why was it so important for the Court to present a united front?

9. Thurgood Marshall's illustrious legal career led to a Supreme Court appointment. But there was some opposition to his appointment. Why did some people oppose his appointment?
10. How is Thurgood Marshall a genuine American hero?
11. What is the legacy of Thurgood Marshall?

ACTIVITIES

1. Research newspaper accounts from both the southern states and the northern states for the *Brown* v. *The Board of Education* case. Are there any differences of opinion between the regions? If so, why?
2. Write an obituary for Thurgood Marshall that gives an account of his accomplishments.
3. Create a time line of Thurgood Marshall's life and the progression of civil liberty for African Americans.

RESOURCES

WEB SITES

library.thinkquest.org/10854/tmarsh.html
www.blackhistory.eb.com/micro/378/26.html
civnet.org/resoures/teach/basic/part6/36.htm

FURTHER READING

Aldred, Lisa and Nathan I. Huggins (editor). *Thurgood Marshall*. Broomall, Penn.: Chelsea House, 1991.

Tackach, James. *Brown* v. *Board of Education*. San Diego: Lucent Books, 1997.

VOCABULARY

aloof • removed or distant, either physically or emotionally

appeal • the transfer of a legal case from a lower court to a higher court for a new hearing; a request for a new hearing

appellate • having the legal power to reverse previous court decisions

charisma • a special magnetic charm or appeal

climax • the point of highest dramatic tension or a major turning point in a series of events

culmination • climax; the highest degree or point

emblematic • representative; symbolic

explicit • fully and clearly revealed or expressed

fervent • showing or having great emotion or intensity of feeling

litigate • to engage in a lawsuit

plaintiff • the person or party that brings a legal action to a court of law

rhetoric • the art of writing or speaking effectively and persuasively; insincere or pretentious writing or speech

unanimous • having the agreement and consent of all

RELATED PROGRAMS

Jackie Robinson airs Feb. 1
Rosa Parks airs Feb. 2
Colin Powell airs Feb. 14
For additional study guides visit AandE.com/class

AIRDATE
March 22, 2001

JOAN OF ARC: Virgin Warrior

She is one of the most venerated saints in the Roman Catholic Church, yet she was burned at the stake as a heretic. Joan of Arc was a religious figure with a political message. She led the French in their victory over England in the Hundred Years War and restored the throne to King Charles VII. Her military prowess earned her the gratitude of the French people, but political intrigue conspired to defame her. As a woman involved in male military activities, she was vulnerable to accusations of heresy, and she paid the ultimate price for her gender transgressions.

Joan of Arc: Virgin Warrior would be useful for classes on European history, medieval history, political science, women's history, and religious history. It is appropriate for middle school and high school.

OBJECTIVES

Students will be able to explain the ways in which Joan of Arc contributed to the turbulence of fifteenth-century Europe. They will be able to identify and assess the influence of religion on the political and military events of the era, as well as the rigid gender roles and mores of medieval Western civilization.

NATIONAL HISTORY STANDARDS

Joan of Arc: Virgin Warrior fulfills the following National Standards for History: Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis and Interpretations), 4 (Historical Research), World History, Era 5.

DISCUSSIONQUESTIONS

1. Joan of Arc was condemned to death as a heretic. What is a heretic? How can a person be a heretic in one culture, but not in another?
2. Joan of Arc was canonized in the early part of the twentieth century. Why was she made a saint? Why did it take five hundred years?
3. The story of Joan of Arc has fascinated people for five centuries. Why has she become a legend? Why does her story continue to fascinate people?
4. How did Joan of Arc defy the gender conventions of her day?
5. How do historians know the details of the story of Joan of Arc?
6. After his ascent to the throne, Charles VII disagreed with Joan of Arc on how to regain lost French territories. How did their methods differ?
7. Joan of Arc was a very religious woman, yet she was tried for heresy. Why?
8. What role did politics play in the trial of Joan of Arc? Was she really a political casualty?

9. Joan of Arc's conviction rested on the fact that she wore men's clothing. What does this say about the role of women, and how women were valued, in Joan of Arc's culture?
10. There are some who believe that Joan of Arc escaped her fiery doom. What prompted the rumors of her escape?
11. How was Joan of Arc used as a political symbol during the French Revolution? How was she used as a symbol in later wars, such as World War I and World War II?

ACTIVITIES

1. Write a skit or play that recreates the trial of Joan of Arc.
2. Imagine that you are a newspaper reporter appointed to cover the execution of Joan of Arc. Write a column for your paper that records the details of that day. Your account can vary according to whether you believe she was burned, or whether you believe she escaped.

RESOURCES

WEB SITES

www.jeanne-darc.dk
members.aol.com/hywwebsite/private/joanofarc.html
www.therussells.net/papers/joan/

FURTHER READING

Dana, Barbara. *Young Joan: A Novel*. New York: Harper Trophy,1997.

Devries, Kelly. *Joan of Arc: A Military Leader*. Stroud, Penn.: Sutton Publishing, 1999.

Garden, Nancy. *Dove and Sword: A Novel of Joan of Arc*. New York: Farrar Straus & Giroux, 1995.

Hodges, Margaret and Robert Rayevsky (illustrator). *Joan of Arc: The Lily Maid*. New York: Holiday House, 1999.

Poole, Josephine, and Angela Barrett (illustrator). *Joan of Arc*. New York: Knopf, 1998.

Stanley, Diane. *Joan of Arc*. New York: Morrow Junior, 1998.

Sullivan, Karen. *The Interrogation of Joan of Arc*. Minneapolis: University of Minnesota Press, 1999.

Trask, Willard R. *Joan of Arc: In Her Own Words*. Chappaqua, New York: Turtle Point Press, 1996.

Twain, Mark, and Jean Francois Alden (translator). *Joan of Arc*. New York: Ignatius Press, 1990.

VOCABULARY

beatify • In the Roman Catholic Church, to declare (a person who has died) to be blessed and worthy of public veneration

capitulate • to surrender, often after negotiation of terms

continence • self-restraint

heretic • a person who holds beliefs or opinions that are different from accepted beliefs

illustrious • famous; outstanding because of dignity, achievements, or actions

knave • a tricky, deceitful fellow

lament • to express sorrow, mourning, or regret

pious • devout, having or showing reverence for deity and devotion to divine worship

progeny • descendants, children

rapacious • excessively greedy or covetous

secular • not related to religion; worldly rather than spiritual

sorcery • the use of supernatural power over others through the assistance of spirits

venerate • to honor with a ritual act of devotion, as an icon or a relic

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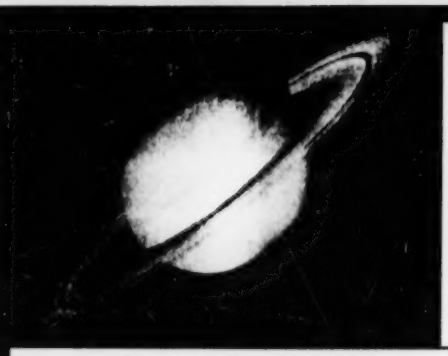

AIRDATES
January 23, 2001
May 8, 2001

THE PLANETS: Terra Firma (Volume 2 of 8 Volume Series)

A spectacular, comprehensive presentation, *The Planets* draws on consultations with more than a thousand leading astronomers, engineers, scientists, and astronauts. Featuring rare archival footage from the National Aeronautics and Space Administration (NASA), awe-inspiring imagery from the Hubble Space Telescope, stunning computer graphics, and special effects, this unprecedented series explores both the alien beauty of our local space environment and the extraordinary technology that enables us to unlock its secrets.

The Planets would be useful for classes in science and technology, astronomy, and world history. It is appropriate for middle school and high school.

VOLUME TWO: TERRA FIRMA

Terra Firma, the second episode in *The Planets* series, brings the viewer on a quest to discover the true nature of Earth's neighboring planets. Pierce the toxic clouds of Venus to observe ancient lava flows the size of Earth's continents. Visit a Martian volcano taller than Mount Everest, and head even farther out into the planetary system to search for clues to the "living" geological forces at work in the most unlikely cosmic corners.

OBJECTIVES

Students will demonstrate an understanding of the theories of the creation of the universe and the properties of celestial bodies by describing the relationships between Earth, the sun, and the other planets. Students will also analyze the infinite potential of the science of astronomy, and the most current space information about space travel and exploration.

NATIONAL SCIENCE EDUCATION STANDARDS

The Planets fulfills the following National Science Education Standards: Standards 1 (Unifying concepts and processes in science), 2 (Science as inquiry), 3 (Physical science), 5 (Earth and space science), 6 (Science and technology), 7 (History and nature of science).

DISCUSSION QUESTIONS

1. What is the science of robotics? How has robotics been helpful in space exploration?
2. Why is Earth an "active planet"? What is the difference between an active planet and an inactive planet?
3. How is the history of Earth "written in its rocks"?
4. Discuss the significance of finding volcanoes on Mars.
5. What are planetary geologists? Why did NASA call planetary geologists to examine the terrain of Mars?
6. What was the mission of the Viking probe? What were the results of that mission?

7. What is a seismometer? Why did the Viking probe carry one on its voyage to Mars?
8. Discuss the problems scientists face exploring the planet Venus. How have they solved some of these problems?
9. How does the surface of Venus reveal its history?
10. How was volcanic activity on the planet Jupiter discovered?

ACTIVITIES

1. Design a space probe to explore one of the planets. Be sure to take into account the terrain and atmosphere of the planet you choose to explore.
2. Create a chart comparing the moons of Jupiter.

RESOURCES

WEB SITES

pds.jpl.nasa.gov/planets/
seds.lpl.arizona.edu/nineplanets/nineplanets/nineplanets.html
gps.lhric.org/middle/ems/aplanets.htm
space.jpl.nasa.gov/
photojournal.jpl.nasa.gov/

FURTHER READING

Campbell, Ann (illustrator). *The New York Public Library Amazing Space: A Book of Answers for Kids*. New York Public Library Answer Books for Kids. New York: John Wiley & Sons, 1997.

Fredericks, Anthony, and Shawn Shea (illustrator). *Exploring the Universe: Science Activities for Kids*. The Exploring Series, 3. Golden, Col.: Fulcrum Publishers, 2000.

Marsh, Carole. *Milky Way & Mars Bars: Astronomy for Kids*. Peachtree City, Georgia: Gallopade International, 1995.

Wiese, Jim. *Cosmic Science: Over 40 Gravity-Defying, Earth-Orbiting, Space-Cruising Activities for Kids*. New York: John Wiley & Sons, 1997.

VOCABULARY

celestial • of or relating to the sky

esoteric • designed for or understood by only a small group

fissure • a long, narrow opening or crack, as in the face of a rock

intriguing • engaging the interest; fascinating

obsolete • **1:** no longer in use or no longer useful **2:** of a kind or style no longer current; old-fashioned

pique • to cause to feel indignation or resentment

serene • clear and free of storms or unpleasant change

tantalizing • possessing a quality that stimulates desire or interest

topography • **1:** the detailed description or drawing of a place or region including its relief and the position of its natural and manmade features **2:** the physical or natural features of a place or region and their structural relationships

viscosity • the degree to which a fluid resists flow when pressure is applied to it

The Planets airs Jan. 22-31 and May 7-16. For additional study guides visit AandE.com/class

RELATED PROGRAMS

The New Explorers: Endeavor airs April 30
Bio for Kids: Christa McAulliffe: Teacher in Space airs May 2
John Glenn: All American Hero airs May 4

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THE PLANETS TEST

1) Who was the first scientist to chart the regions of Mars?
   a. Giovanni Schiaparelli
   b. Galileo
   c. Edward Teller
   d. Copernicus

2) Olympus Mons is one of these found on Mars:
   a. Ocean
   b. Volcano
   c. River
   d. Crater

3) Which was the first probe to land on Mars?
   a. Gemini
   b. Apollo
   c. Magellan
   d. Viking

4) This planet is often called "Earth's twin."
   a. Venus
   b. Mercury
   c. Mars
   d. Saturn

5) This probe scanned the surface of Venus with radar to graph the contours of the planet:
   a. Gemini
   b. Mercury
   c. Magellan
   d. Viking

6) Jupiter is unique because
   a. It is the largest known planet
   b. It has no solid surface
   c. A single revolution around the sun takes it 11.86 years.
   d. All of the above

7) The largest moon in our solar system is:
   a. Ganymede
   b. Io
   c. Callisto
   d. Pluto

8) Besides the planet Earth, the first volcanic activity in our solar system was observed on:
   a. Ganymede
   b. Io
   c. Callisto
   d. Pluto

9) Io is a satellite of which planet?
   a. Earth
   b. Mars
   c. Mercury
   d. Jupiter

10) Jupiter's ice covered moon is
   a. The Milky Way
   b. Nebula
   c. Europa
   d. Cassiopeia

ANSWERS: 1)a 2)b 3)d 4)a 5)c 6)d 7)a 8)b 9)d 10)c

We Want To Hear From You

You Could Win $500 For Your Creative Ideas!

Send us your ideas! How are you using A&E and The History Channel in your classroom?

Generally, teachers who successfully use A&E Classroom and History Channel Classroom integrate the programming into special units that combine the videos with research, writing, or even creative arts projects such as drama or poster design. We would love to hear how you are using our programming to enhance your courses. Please take the time to fill out this brief form. We will feature a selection of the ideas we receive from our teachers in the next issue of *The Idea Book for Educators*. Teachers whose concepts are featured will receive $500.

See page 13 for Official Rules and details.

Name: _____

Grade(s) you teach: _____

School: _____

Home Address (street): _____

(city): _____ (state): _____ (zip): _____

Home Telephone: _____ School Telephone: _____

Fax: _____

Cable Provider: _____

Email: _____

Name of project or unit (if appropriate): _____

Brief description of project: _____

Please list the program(s) you have used and describe how you used them in your class.

Additional Materials: _____

Thanks!

Please mail or fax us your ideas.

Mail to: Community Marketing
A&E Television Networks
235 East 45th St.
New York, NY 10017

Fax to: Community Marketing
A&E Television Networks
212-551-1540

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IDEAS FROM OUR TEACHERS

We are always delighted by the range of ideas submitted by educators around the country who are incorporating A&E and The History Channel programming into their lessons. This semester the wide range of targeted student ability has encouraged us as well. It's great to recognize how many different types of learners can benefit from using our video and online materials in the classroom environment.

REVOLUTIONIZING AMERICAN HISTORY

Betsy Newmark, who teaches 8th-grade students at the Fred Carnage Gifted and Talented Middle School, used selections from The History Channel's *The American Revolution* to provide a foundation for her special unit, "The Road to Independence." Incorporating games, customized Internet resources, and printed materials along with video clips, Betsy also challenged her students to stage a trial of the soldiers accused of murder in the Boston Massacre.

For her creative ideas, Betsy Newmark will receive a $500 grant from The History Channel. The Fred Carnage Gifted and Talented Middle School in Raleigh, North Carolina, receives The History Channel thanks to Time Warner Cable.

TEACHING THE CRUCIBLE WITH THE HISTORY CHANNEL

Arthur Miller's *The Crucible* is an American classic, and an important component of many high school literature courses. Monica Makiewicz, at Vista High School, Vista, California, uses the documentary *The Salem Witch Trials* to provide one level of the play's historical context for her 11th-grade students. After students viewed the documentary and read Miller's work, Monica leads a discussion on parallels between the Salem witch-hunt and the McCarthy hearings in the 1950's. Her students also stage a mock trial, in which the "witnesses" in the witch trials are tried for murder.

For her creative ideas, Monica Makiewicz will receive a $500 grant from The History Channel. Vista High School receives The History Channel thanks to Cox Communication.

BIOGRAPHY® FOR KIDS

In Cincinnati, Ohio, developmentally handicapped students in 9th through 12th grade participated in a project designed by Janet Keohler, inspired by A&E's series *Biography for Kids*. Janet's class at Aiken High School watched several of these documentaries, discussing what information categories were provided on screen. As Janet's students have limited writing abilities, they each compiled their own autobiographies by collecting or creating pieces of information about themselves –favorite foods, pictures of family members, favorite music, etc. – and placed the pieces inside individual paper bags. Using the paper bags like personal scrapbooks, the students then gave autobiographical presentations, which were videotaped.

For her creative idea, Janet Koehler will receive $500 from A&E Network. Aiken High School receives A&E Network from Time Warner Communications.

THE LONGITUDE PROBLEM

George Quinn at Egg Harbor Township High School in Egg Harbor, New Jersey, team-teaches an 11th-grade honors physics and precalculus course entitled "Problem Solving." It was a new course in the fall of 2000, so George was looking for something that could start the year off in an exciting direction. A&E's drama, *Longitude*, inspired him to design a creative, interdisciplinary unit around the navigational problem that daunted sailors for hundreds of years.

For his creative idea, George Quinn will receive $500 from A&E Network. Egg Harbor Township High School receives A&E thanks to Comcast Cable.

TALES FROM THE CRYPT

Susan Fitzpatrick's 6th graders at St. Catherine Laboure School, Torrance, California, viewed selections from A&E's documentary about Egyptian mummies, *Tales from the Crypt*, for a class project on Egyptian religious beliefs. Along with creating their own pyramid out of crepe paper, the students studied hieroglyphics, burial practices, and daily life in ancient Egypt, and drew elaborate tomb decorations. Finally, each student created a biography of an imaginary individual from that era. Fiction and nonfiction books were an important component of this study unit.

For her creative idea, Susan Fitzpatrick will receive a $500 grant from A&E Network. St. Catherine Laboure receives A&E thanks to Time Warner.

WIDENING THE WORLD

Marguerite LeWright teaches adults with developmental disabilities through Residential Educational Services in Martinez, California. Using *Inspector Gadget's Field Trips* series as a guide, the students explore different cultures and geography around the world. Each student receives his or her own blank "passport," which gets stamped for every completed assignment.

For her creative idea, Marguerite LeWright will receive a $500 grant from The History Channel. Residential Learning Services of Martinez, California, receives The History Channel thanks to AT&T.

LEST WE FORGET: WORLD WAR II

Many teachers submitted excellent ideas for teaching the World War II era. Two were chosen: those of Donna Reilly of Pine Grove Area High School, in Pine Grove, Pennsylvania, and John Adelmann of Central Alternative High School in Dubuque, Iowa. For both of these projects, students conducted research about World War II, on the home front and overseas, and videotaped veterans about their experiences. At each high school, several different documentaries were viewed in class or made available for students' viewing at different times. John's class members researched and published a book recording the experiences of Dubuque-area participants in the World War II effort, and raised funds for the National World War II Memorial. Donna helped her students assemble a collection of mementos and artifacts from that era, and wove a section on the Holocaust into the project.

Donna Reilly and John Adelmann will each receive a $500 grant from The History Channel. Pine Grove Area High School and Central Alternative High School receive The History Channel thanks to AT&T and TCI, respectively.

Dear Home: Letters from World War II is part of World War II curriculum in schools all over the country these days. Dozens of teachers mentioned it in their submissions on creative ideas for the classroom. The editors of *The Idea Book* highly recommend this 47-minute documentary, which has the remarkable ability to reach out to kids from the 5th to the 12th grade. For World War II, if you can use only one program, or selections from just one video, this is the one to use. It works as the basis of a great interdisciplinary project too. *Dear Home* is part of The History Channel's **Save Our History™** campaign, dedicated to historic preservation and history education.

SPRING 2001 IDEAS FROM OUR TEACHERS CONTEST
OFFICIAL RULES - NO PURCHASE NECESSARY. VOID WHERE PROHIBITED.

ELIGIBILITY: Contest open to kindergarten through 12th grade teachers who are residents of and teaching within the United States (excluding Puerto Rico) between December 15, 2000, and June 1, 2001. Teachers must be 18 years of age or older as of December 15, 2000. Contest begins December 15, 2000, and ends June 1, 2001. Contest is subject to all federal, state and local laws. Employees of A&E Television Networks ("Sponsor"), its parent companies, affiliates, subsidiaries and agencies are not eligible. Judges and their family members are not eligible.

HOW TO ENTER: Teachers may enter the contest by writing and submitting an original description of an example of a creative way they are incorporating A&E® and The History Channel® programs and resources into their curriculum. The description of the use of materials in class must be legible and is limited to 500 words or less. Each entry must include the teacher's name, grade(s) taught, school, complete home address and zip code, home telephone number, school telephone number, and local cable system (if known), and should include the following (a) the name of the project of unit (if appropriate), (b) a brief description of the project, (c) a list of the program(s) used and description of how they were used in class, and (d) any additional materials used in support of the project of unit. Teachers may submit entries online by completing the entry form at the Ideas From Our Teachers Contest entry page at www.historychannel.com/classroom or www.AandE.com/class and clicking on the submit button between 12:00:01 a.m. EST on December 15, 2000 and 11:59:59 p.m. EST on June 1, 2001, or by preparing a written or typed submission containing the appropriate information, or completing the entry form found in The Idea Book for Educators, and either faxing it to Sponsor at (212) 551-1540, or by mailing it to: Ideas From Our Teachers Contest, Community Marketing, A&E Television Networks, 235 E. 45th Street, NY, NY 10017. All fax entries must by submitted by 11:59:59 p.m. EST on June 1, 2001, and all mail in entries must be postmarked by June 1, 2001, and received by June 7, 2001. Teachers may enter as often as they wish, but each entry must be different and submitted separately by fax or online submission, or mailed in a separate postage-paid envelope.

PRIZES: Eight (8) winning submissions will be selected by a panel of educators and/or historians selected by Sponsor on or about June 15, 2001, and a prize of $500 will be awarded for each winning entry. Winners will be notified by telephone. Entries will be judged based on the following criteria: *Originality (1/3); *How well A&E® and/or The History Channel® program(s) and resources are incorporated into the lesson (1/3); *How well the lesson relates to the subject or topics being taught (1/3). Judges' decisions are final on all matters relating to this contest. Prizes will be awarded by September 30, 2001. Prizes are not transferable; no substitutions are allowed except by Sponsor who reserves the right to award a prize of equal or greater value. All winners will be required to verify address and execute and return an affidavit of eligibility, authenticity, liability/publicity release and assignment of rights within 10 days of notification attempt or the prize will be forfeited and an alternate winner selected. Taxes, if any, related to the prize are the responsibility of the individual winners. No responsibility or liability is assumed for damages, losses or injury resulting from acceptance or use of any prize.

CONDITIONS: All entries must be the sole, original work of the entrant. Judges may disqualify previously published submissions or those that have won previous awards or competitions. Winning entries will be featured in an upcoming issue of The Idea Book For Educators and online. All entries become the property of Sponsor and will not be acknowledged or returned. Entrants acknowledge and agree that Sponsor has the right to edit, adapt, modify, reproduce, publish, transmit, promote and otherwise use entries in any manner and media. Acceptance of prize constitutes permission to use the winners' names and likenesses without further compensation, except where prohibited by law. Entrants are responsible for all on-line charges incurred by their Internet Service Providers, and for any facsimile or telephone charges incurred in connection with facsimile submissions. Sponsor is not responsible for malfunctions of electronic equipment, computer hardware or software, facsimile machines or lost, late, incomplete, illegible, postage-due, or misdirected entries. Sponsor and its agents are not responsible for problems downloading entries from the web site or for any other technical problems related to web site entries. No information regarding entries or judging will be disclosed.

GENERAL: Contest is governed by the laws of the state of New York, and all claims must be resolved in the courts of New York County, New York. By entering, entrants: (a) agree to be bound by these Official Rules; and (b) release Sponsor and its agents from any and all liability, loss or damage arising out of their participation in this contest and with respect to the award, receipt, possession, use and/or misuse of any prize. By entering online entrants give their express permission to be contacted by Sponsor by email.

WINNERS' LIST: For a list of winners available after September 30, 2001, send a self-addressed, stamped envelope by October 15, 2001 to: Ideas From Our Teachers Contest, Community Marketing, A&E Television Networks, 235 E. 45th Street, NY, NY 10017.

SPONSOR: A&E Television Networks, 235 E. 45th, NY, NY 10017.

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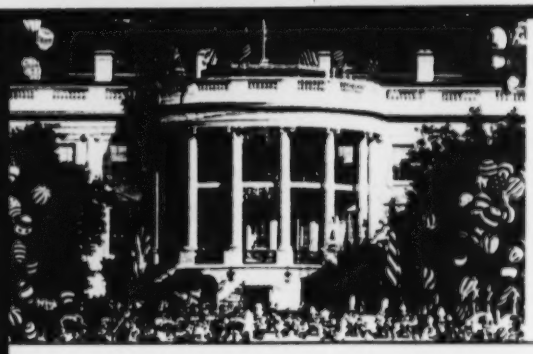

AIRDATES
January 26, 2001
April 6, 2001

SAVE OUR HISTORY™:
THE WHITE HOUSE 200TH ANNIVERSARY

The White House 200th Anniversary shines the spotlight on the People's House in this insider s tour of America s most famous home. The story is told through an incredible array of historical documents, first-person testimonials from former presidents, their families, and those who have worked at the White House, and extensive footage and photos stretching back over a century. This is a fascinating, far-ranging look at the White House as it prepares to enter its third century.

The White House 200th Anniversary would be appropriate for middle and high school level classes in American history, geography and language arts.

OBJECTIVES
Students will be able to describe the three main functions of the White House. Students will be able to discuss the changes made to the White House over the years and will be able to assess how these changes have affected the overall image of the White House.

NATIONAL HISTORY STANDARDS
This lesson supports the following National Standards in History: Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis and Interpretation), for United States History, Era 4-10.

DISCUSSIONQUESTIONS

1. Who was the first president to move in to the President's House (it wasn't called the White House until 1901)? On what date did he and his wife move in? Imagine that you are the president and you have just moved in to this brand new house. What is the house like? Jot down your ideas and descriptions on a piece of paper. Now, pay close attention to the clip from the program that describes what the President's House was like for its first inhabitants. Does this experience correspond with your idea of what it would have been be like?
2. How has the White House changed over the years? What are some of the most important changes and additions that have been made to the White House by past presidential families? Create a chart or list them by year and by president.
3. What is meant by the term "The People's House"? Explain you answer with specific examples.
4. The White House is a symbol of American ideals and values. How does this building represent these ideals and values? What are some other symbols of America? List them and explain what each means to you.
5. Discuss what you think it would be like to live in the White House as the president or a family member today. What would you like and what would you dislike about living there?
6. What are the three main functions of the White House? Give an example of how the president uses different rooms in the White House for each of these three main functions.

7. Some of the most famous rooms in the White House are the East Room, the Diplomatic Reception Room, the State Dining Room, the Lincoln Room and the Oval Office. Pay close attention to the clip in the program that describes these rooms to answer the following questions: How has each of these rooms been used in the past? How are they used today? Why are they important?
8. What happened to the White House in the 1800s that required it to be almost completely reconstructed? Who was president when this happened? Pay close attention to the clip in the program that explains what the president's wife did when she heard that danger was approaching. Discuss what you would have done under similar circumstances and what items you would have saved.
9. What plans have been made to insure that the White House will meet the expanding needs of the president and our country? Do you think these plans are necessary? What changes or additions would you make to the White House?

ACTIVITIES

1. After playing the clip from the program that shows the computer generated floor plan of the White House, ask students to create a floor plan of their home (or another building they are familiar with). Make sure they label the rooms and give a brief description of the function of each room.
2. Have students go to the "Games" section of the HistoryChannel.com/classroom/whitehouse web site and let them create their own White House. If you do not have computer access, have students create their own White House on posterboard or as a diorama. Remind students that their creation should represent their country and the presidency.

RESOURCES

WEB SITES

Historychannel.com/classroom/whitehouse - The History Channel web site
Whitehouse.gov – The official White House homepage
Whitehousehistory.org - The White House Historical Society web site
Hswdc.org – Historical Society of Washington, D.C. web site

FURTHER READING

Edwards, Susan. *White House Kids*. William Morrow & Co., 1999.

Garrett, Wendell, Ed. *Our Changing White House*. Northeastern University Press, 1995.

Sullivan, George. *How the White House Really Works*. E.P. Hutton, 1989.

The History Channel. *Save Our History: The White House 200th Anniversary*. New York: The History Channel, 2000.

Waters, Kay. *The Story of the White House*. New York: Scholastic, 1992.

VOCABULARY

Capitol • building where Congress meets

ceremonial • ritual or official

democracy • government created by the people whose actions are exercised either directly or by representatives

Executive Mansion • the home of the president; another name for the White House

headquarters • central place where people in charge make decisions

portico • covered walkway or porch with regularly spaced columns; often at the entrance to a building

refurbish • to make clean, bright, fresh again; to restore to a condition similar to new

responsibility • job that you are in charge of

symbol • something that stands for a person, idea, object, or country

Victorian era • relating to the period of the reign of Queen Victoria of England, 1837-1901

War of 1812 • war between Britain and the United States that was the result of the British impressment (kidnapping) of U.S. sailors

For additional study guides visit AandE.com/class

RELATED PROGRAMS
The Next First Lady airs March 12
Thomas Jefferson airs July 5
Eleanor Roosevelt airs March 16

AIRDATE
April 12, 2001

HISTORY UNDERCOVER:
Diplomats For The Damned

When many people think about the plight of Jews who tried to escape the horrors of Adolf Hitler's Nazi regime in Germany during World War II, the story of Anne Frank and her family immediately comes to mind. Most students read *The Diary of Anne Frank* and know about the fear and foreboding that her family faced, as they relied on the loyalty of friends and acquaintances to hide them from Nazi troops. While the story of Anne Frank's family is best known, there were many other Jewish families who tried to escape, and in some cases they succeeded. Foreign diplomats played an important and little-known role in helping thousands of Jews flee Nazism. Dozens of such diplomats, from more than twenty-five countries, risked their lives and careers by secretly issuing unauthorized visas, falsifying papers, and cutting backroom deals to rescue thousands of Jews from Nazi death camps. This program profiles the stories of four of these diplomats, interviewing their deseendents, as well as some of those whose families were shepherded to freedom by these diplomats' heroic acts.

History Undercover: Diplomats for the Damned would be appropriate for middle school and high school level classes in American, European, and world history.

OBJECTIVES:

Students will be able to explain the great difficulties that Jews faced in escaping Hitler's Nazi regime. Students also will be able to assess the risks that foreign diplomats assumed in helping Jews escape to freedom.

NATIONAL HISTORY STANDARDS:

The lesson supports the following National Standards in History: Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis and Interpretation), and 5 (Historical Issues-Analysis and Decision-Making) for United States History, Era 8, Standard 3, and for World History, Era 8, Standards 4 and 5.

DISCUSSIONQUESTIONS

1. How did most foreign leaders, including those of the United States, Great Britain, and Portugal, respond to the crisis of Jewish refugees from Eastern Europe during the early years of World War II?
2. What happened to the Portuguese diplomat Aristedes de Sousa Mendes after he defied the orders of Antonio de Oliveira, Portugal's dictator, not to issue visas to Germany's enemies? What was de Sousa Mendes's reaction?
3. The United States diplomat Hiram Bingham IV took a much less direct path in helping Jews escape from Europe. What did he do? With whom did he work in this effort?
4. Who does Carl Lutz, the Swiss diplomat to Hungary, first help to escape from Hitler's wrath in 1942? Where does he send them?
5. Why does Hitler change his policy toward Hungary in 1944? What is the outcome for thousands of Jews? What clever scheme does Lutz develop to help Jews escape from Hungary?
6. When German forces first occupy Denmark in 1940, they promise a relatively "bloodless occupation." What does this mean? And why does it fail?
7. What is Georg Ferdinand Duckwitz's position in Denmark? Why is it especially dangerous for

him to intervene in the plight of the country's Jews?

What does Duckwitz do to help Denmark's Jews escape? What do the Germans find when they arrive to round up Jews in Denmark?

How do governments in the United States, Portugal, and Switzerland react when they learn of their foreign diplomats' actions on behalf of Jews? How does the story of de Sousa Mendes typify their reactions?

10. What happens later in Hiram Bingham's career that extends his contact with the horrors of Nazism? How does he react? What does he do when the United States refuses to take action?

ACTIVITIES

Imagine that you are a foreign diplomat, stationed in a country where Jews face grave danger from Nazi authorities. Your home country does not want to get involved and refuses to alter its immigration quota to accept Jewish refugees. Write a letter of appeal to your home country's governing officials, urging them to change their position on helping Jews escape. You must make a strong case for why your government should get involved.

During the Nuremberg trials following World War II, many of those who were involved in the persecution of European Jews on behalf of the Nazis claimed as their defense that they simply had been following Hitler's orders. In this documentary, you have learned about four men who saved thousands of lives, simply by not following orders from their own countries' leaders. Think of an instance where you refused to follow orders on personal, moral, political, or religious grounds. Write an essay explaining this occasion and why you think that your position was justified.

World War II was not the only time in United States history that government officials imposed limits or restrictions on immigration. Throughout the nation's history, immigration quotas and restrictions have been enacted for a variety of reasons. Do research on the history of immigration policy in the United States, and create a time line showing shifts in the country's attitudes toward immigration. You will want to include such policies as the Chinese Exclusion Act and the Immigration Act of 1924.

VOCABULARY

consulate • the residence of someone who is appointed by his or her government to live in a foreign country and help fellow citizens who are working or traveling in that country

diplomat • one who represents the interests of his or her country in negotiations or relations with a foreign country

fascism • a governmental system that calls for a strong central government and a nationalistic policy that is hostile to other nations, usually headed by a dictator

Final Solution • the Nazi plan to kill the Jews of Europe

concentration camp • a camp where people—prisoners of war or political opponents—are held captive; commonly associated with the imprisonment of European Jews during World War II

Holocaust • **1:** Greek word meaning "complete destruction by fire" **2:** the persecution and genocide of European Jews by the Nazis during World War II; Jews were the primary victims, but Roma (Gypsies), the handicapped, and Slavs also were targeted; millions more, including Soviet prisoners of war, political opponents, homosexuals, and Jehovah's Witnesses, suffered oppression and death under the Nazi dictatorship.

isolationist • a person who does not believe that his or her country should get involved in the political and economic problems of other countries

Kristillnacht • German word meaning "night of broken Glass"; the riots against the Jews of Germany that took place November 9-10, 1938

RESOURCES

WEB SITES

www.facing.org
Facing History and Ourselves web site

www.ushmm.org
The United States Holocaust Memorial Museum web site

FURTHER READING

Bachrach, Susan D. *Tell Them We Remember: The Story of the Holocaust.* New York: Little Brown and Company, 1994.

Frank, Anne, B. M. Mooyaart (translator). *Anne Frank: The Diary of a Young Girl.* New York: Bantam Books, 1993.

Lobel, Anita. *No Pretty Pictures: A Child of War.* New York: Greenwillow, 1998.

Meltzer, Milton. *Never to Forget: The Jews of the Holocaust.* New York: Harpercollins Juvenile Books, 1991.

Ratz, Jack. *Endless Miracles* New York: Shengold Publishers, Inc., 1999.

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AIRDATE
April 2, 2001

FOUNDING FATHERS: Part I: Rebels With A Cause

George Washington. John Adams. Thomas Jefferson. Benjamin Franklin. These are some of the names that are indelibly inscribed upon American history, culture and collective memory. Larger than life, the founding fathers of American liberty have been lionized, revered, and idolized. Their images have been painted and sculptured in stone, and they grace our currency. But beneath the towering figures they have become is a collection of men who, like all others, were only human. They were extraordinarily gifted—wise, shrewd, learned, and politically astute. They were also vulnerable to the vagaries of humanity as much as any other mortals, and possessed many of humankind's less attractive traits. But despite their weaknesses, they engineered the greatest revolution and the most enduring political experiment in world history. *Founding Fathers* is an in-depth exploration of the men who made the United States possible. It reveals the strengths and weaknesses of these men, whose insight and courage created our nation, and shows that despite the enormousness of their accomplishments, they were after all only human.

Founding Fathers would be useful for classes in American history, American culture, political science and civics. It is appropriate for middle school and high school.

OBJECTIVES

Students will explore the creation of the United States by assessing the personal, professional, and political lives of the founding fathers. Students will be able to identify the political and ideological changes that took place during this period in history, and they will be able to explain the roles the founding fathers played in effecting these changes.

NATIONAL HISTORY STANDARDS

Founding Fathers fulfills the following National Standards for History for grades 5-12: National Standards in Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis and Interpretation), and 4 (Historical Research), for United States History, Era 3, Standards 1, 2, and 3.

DISCUSSION QUESTIONS

1. The founding fathers were a diverse group of men, but they did have some things in common. What characteristics did these men have in common? How were they alike? How were they different?
2. The founding fathers are usually seen as towering figures that are above mere mortals. Why aren't these men seen as "regular" human beings?
3. The founding fathers were revolutionaries in every sense of the word. What is a revolutionary? What made these men revolutionaries?
4. What was life like colonial America in the 1760s?
5. Great Britain levied taxes against the colonies in order to pay for the expenses of the French and Indian War. Why did Great Britain believe the colonies should shoulder this tax burden?
6. One of the most despised taxes was the Stamp Act. What was the Stamp Act? Why did colonists react so strongly against it?
7. Sam Adams and John Hancock were two of Boston's most radical citizens. While they shared much in common, they were very

different in other ways. Compare Sam Adams and John Hancock. How did they represent different aspects of colonial life?

8. What role did Sam Adams play in the American Revolution?
9. Sam Adams had a personal grievance against the British crown. Why did Adams have animosity towards the crown?
10. Alcohol is an enduring part of American life, history, and culture. What role did alcohol play in early American society?

ACTIVITIES

1. Search the Internet and download pictures of the founding fathers. Use these pictures to create a poster featuring the founders of the United States. Create a poster or broadside encouraging Bostonians to join the Sons of Liberty in radical activities.
2. Imagine that you live in Boston in the 1760s and 1770s. Write an essay describing your life and the political atmosphere of the city.

RESOURCES

WEB SITES

www.colonialhall.com/index.asp
www.law.emory.edu/FEDERAL/
lcweb.loc.gov/exhibits/declara/declara1.html
www.netway.com/~razucena/SamuelAdams.html
personal.pitnet.net/primarysources/
www.historyplace.com/unitedstates/revolution/index.html
lcweb.loc.gov/exhibits/religion/
www.digitalhistory.org/wolfe.html

FURTHER READING

Akers, Charles W. *Abigail Adams: An American Woman*. Library of American Biography edited by Oscar Handlin. New York: Harpercollins, 1995.

Bruns, Roger (editor). *Thomas Jefferson. World Leaders, Past & Present*. Broomall, Penn.: Chelsea House, 1987.

Cousins, Margaret. *Ben Franklin of Old Philadelphia*. Landmark Books. New York: Random House, 1987.

Martin, Joseph Plumb, George F. Scheer (editor), and Victor Mays (illustrator). *Yankee Doodle Boy: A Young Soldier's Adventures in the American Revolution Told by Himself*. New York: Holiday House, 1995.

Meltzer, Milton, (editor). *The American Revolutionaries: A History in Their Own Words, 1750-1800*. New York: Harper Trophy, 1993.

Milton Meltzer. *George Washington* and the *Birth of Our Nation*. New York: Franklin Watts, 1986.

O'Dell, Scott. *Sarah Bishop*. Boston: Houghton Mifflin, 1980.

Olasky, Susan. *Annie Henry and the Redcoats*. Adventures of the American Revolution, bk. 4. Wheaton, Ill.: Crossway Book, 1996.

Rinaldi, Ann. *The Fifth of March: A Story of the Boston Massacre. American Colonies Series*. San Diego: Gulliver Books, 1994.

Sabin, Louis, and Bill Ternay (photographer). *Patrick Henry, Voice of the American Revolution*. Mahwah, New Jersey: Troll Communications, 1990.

VOCABULARY

annihilate • **1:** to make ineffective; nullify **2:** to destroy the substance or force of

arrears • unpaid and overdue debts

cantankerous • difficult or irritating to deal with

contraband • goods whose importation, exportation, or possession is forbidden; smuggled goods

façade • a false or superficial appearance or effect

icon • an object of uncritical devotion

magnate • a person of rank, power, or influence, often in a specified area

propaganda • ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause

proverbial • that which has become a proverb or byword

prudent • wise in handling practical matters; sensible

querulous • habitually complaining

urbane • polite or finished in manner; polished

tribute • an excessive tax or tariff imposed by a government, sovereign, lord, or landlord

voracious • excessively eager

Founding Fathers airs April 2-5.
For additional study guides visit HistoryChannel.com/classroom

For a Primary Source to use with this guide, turn to page 24.

THE HISTORY CHANNEL CLASSROOM
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THE IDEA BOOK FOR EDUCATORS

AIRDATE
April 27, 2001

SAVE OUR HISTORY™:
DEAR HOME: LETTERS FROM WWI

Dear Home: Letters from WWI draws on the millions letters written during World War I, letters that were lifelines for both the people on the front and at home, to reveal what it was like to experience "The Great War." Hear the words of nurses, soldiers, postal clerks, ambulance drivers, mothers and wives as they share their war experiences with loved ones thousands of miles away.

Save Our History: Dear Home: Letters From WWI contains some graphic footage and may not be suitable for younger children. It would be appropriate for middle and high school classes in English, American history, World history and geography.

OBJECTIVES
Students will be able to explain the importance of letter writing during times of conflict. Students will demonstrate an understanding of letters as a primary source. Students will strengthen their computer skills by using selected web sites to read first hand accounts about World War I.

NATIONAL STANDARDS
This lesson supports the following National Standards in History: Historical Thinking 1 (Chronological Thinking), 2 (Historical Comprehension), 3 (Historical Analysis and Interpretation), for United States History, Era 8, Standard 3.

DISCUSSIONQUESTIONS

1. On what date did the United States declare war? What country did the United States declare war on? Why?
2. At the time World War I was a war unlike any the world had ever seen. After viewing the clip about this topic, discuss what made World War I different from other wars.
3. When the United States declared war, it was unprepared. In order to meet the need for more trained soldiers, a draft was held, the first draft since the Civil War. How many men did the United States draft? Why do you think so many soldiers were drafted?
4. Before American soldiers were sent to Europe, they had to go through military training. It was during this training that the Army first encouraged soldiers to write letters home. What did the army do to help soldiers write letters? How many sheets of stationary and envelopes do you think were used by the soldiers?
5. Imagine you are a soldier preparing to go to war. What might you write about in your letters home? Why was it important for both the soldiers and their families to write each other? What made the information contained in these letters so important to the readers?
6. Read some of the letters found at HistoryChannel.com/letters. What did the authors write about? What were they feeling? How did they communicate their experiences to the reader?

7. The military had censors read letters that were written and being sent home. Why do you think this was done? Was it necessary? How would you feel knowing that your letters were going to be read by someone other than the person you were sending them to?
8. Information printed in newspapers at home often conflicted with information written in the letters soldiers sent home. What could have been some reasons for the discrepancies? How do you think this made relatives and soldiers feel?
9. How did American soldiers react to the Armistice? Discuss some of their concerns about going home after seeing such death and destruction.

ACTIVITIES

1. The letters written during WWI are excellent primary sources (a primary source is a first-hand or eye-witness account of an event). Using the letters found at HistoryChannel.com/letters and in the program, write a newspaper article about the war experience. Be sure to make direct references to the primary sources that you use.
2. Select one of the letter's found on HistoryChannel.com/letters and draft a response to the author. Imagine that you are the person to whom the letter was written. What would this person's daily life have been like? What would she or he want to include in this letter?

RESOURCES

WEB SITES

HistoryChannel.com/letters – The History Channel WWI web site
Veterans.com – Veterans web site
www.lib.byu.edu/~rdh/wwi – The World War I Document Archive
www.worldwar1.com - World War I: Trenches on the Web
info.ox.ac.uk/departments/humanities/rose/war.html – World War I resource web site

VOCABULARY

armistice • a truce: mutual agreement to temporarily halt fighting

chateau • large country house

drudgery • tedious or unpleasant work

duty • a task that one must complete as part of an assignment

euphoria • feeling of happiness or joy

graze • to scrape or touch something lightly

Kaiser • any emperor from Germany during the years 1871-1918

patriotic • feeling love for one's country

shell shock • severe nervous or emotional disorder due to combat

trench warfare • type of military operation fought in ditches

For additional study guides visit HistoryChannel.com/classroom

RELATED PROGRAMS
Dear Home: Letters From WWII airs Aug. 3

FURTHER READING

Clare, John (editor), Best, Charles (photographer). *First World War*. Harcourt Brace and Company, 1995.

Dolan, Edward F. *America in War*. Millbrook Press, 1996.

Hemingway, Ernest. *A Farewell to Arms*. Prentice Hall, 1929.

Thomas, Gill. *Life on All Fronts: Women in the First World War*. Cambridge: Cambridge University Press, 1989.

National History Day

During the 2000-2001 school year, National History Day invites students to research topics related to the theme "Frontiers in History: People, Places, Ideas." The theme is broad enough in scope to encourage investigation of topics ranging from local to world history. To understand the historical importance of their topics, students must ask questions of time and place, cause and effect, change over time, and impact and significance. What factors contributed to the development of this frontier? Why did it develop and how did it change? When did it cease to be a frontier? Students must present a description of their topic and then draw conclusions about how their topic affected individuals, communities, nations, or the world. Students investigating this year's theme may explore a geographical frontier and how it changed over time, or they may focus on the people who lived there and the significance of frontier life. The theme is a broad one, so topics should be carefully selected and developed in ways that best use students' talents and abilities. Then students may create documentaries, exhibits, papers, and performances for entry into National History Day competitions.

The History Channel Awards

high school students will each receive a $5,000 scholarship

The Awards categories are:

- Best Senior Media Project
- Best Senior Project Tied to a Historic Site
- Best Senior International Project

educators will receive $3,000 each and a video library for their school

The Awards categories are:

- Teacher of the Grand Prize Winner for National History Day
- Teacher of the Best Senior Media Project
- Teacher of the Best Senior Project Tied to a Historic Site
- Teacher of the Best Senior International Project
- Outstanding Contribution in History Education

The History Channel, the exclusive cable sponsor of the National History Day program, provides over $30,000 in scholarships, cash and prizes to award-winning participants. National History Day is open to all students in the United States and we encourage you to get involved.

THE HISTORY CHANNEL CLASSROOM

For information, please contact:
National History Day
0119 Cecil Hall
University of Maryland
College Park, MD 20742
301-314-9739

NHD NATIONAL HISTORY DAY

Biography

Biography: Experience It! is an educational outreach project that links your school with your mayor's office through a multifaceted program of educational enrichment and academic improvement. Created by A&E in partnership with the U.S. Conference of Mayors, *Biography: Experience It!* can strengthen your students' understanding of the power of the individual in our nation and local communities.

HOMETOWN HISTORY

Hometown History is designed to link students with senior citizens and historical organizations through fun, educational activities. Developed for the Girl Scouts of the U.S.A., it can be incorporated into school curriculum or provide extra credit opportunities. It has been endorsed by the American Association for State and Local History and is brought to your classroom by The History Channel.

If you would like to receive a copy of one, or both, of the manuals mentioned above, please send a written request (along with a complete mailing address) to:

Community Marketing
A&E Television Networks
235 East 45th Street
New York, NY 10017

Or fax your request to:
(212) 551-1540

ARBOR DAY = "TREE DAY"

"Other holidays repose upon the past. Arbor Day proposes for the future."
- J. Sterling Morton, Federal Secretary of Agriculture (1893-1897)

In the mid-1800s, the nutrient depleted prairies of Nebraska sorely needed the tree-planting ideas of J. Sterling Morton, founder of Arbor Day. Morton, once editor of Nebraska's first newspaper, cited poor farming practices on the treeless prairies for the loss of fertile topsoil. He and his wife then lavishly landscaped their own home with trees, flowerbeds and shrubs in order to enrich the soil again. He actively encouraged others, through the use of newspaper articles and speeches, to do so as well.

Finally, on April 10, 1872, Nebraska City declared the first Arbor Day as a school activity and celebration, and it became a legal Nebraska holiday on April 22, 1875, in honor of Morton's birthday. The idea spread rapidly across the country. Today, most states celebrate Arbor Day on the last Friday in April, although some states plan theirs according to the best tree planting weather.

"When you help to preserve our forests or to plant new ones you are acting the part of good citizens." Arbor Day is a day for "...special exercises and perhaps [for] actual tree planting, in recognition of the importance of trees to us as a Nation..."
- President Theodore Roosevelt's 1907 Proclamation to School Children of the United States

For more information and to find out on what day your state celebrates Arbor Day, contact The National Arbor Day Foundation at (402) 474-5655 or www.arborday.org. You'll find a wealth of useful materials including activity books, poster contest rules and ways to receive free trees!

Other related educational links:
American Forest Foundation - www.affoundation.org, specifically Project Learning Tree
USDA Forest Service – www.reeusda.gov, specifically Forest Stewardship and Stewardship Incentive Programs

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FOUNDING FATHERS

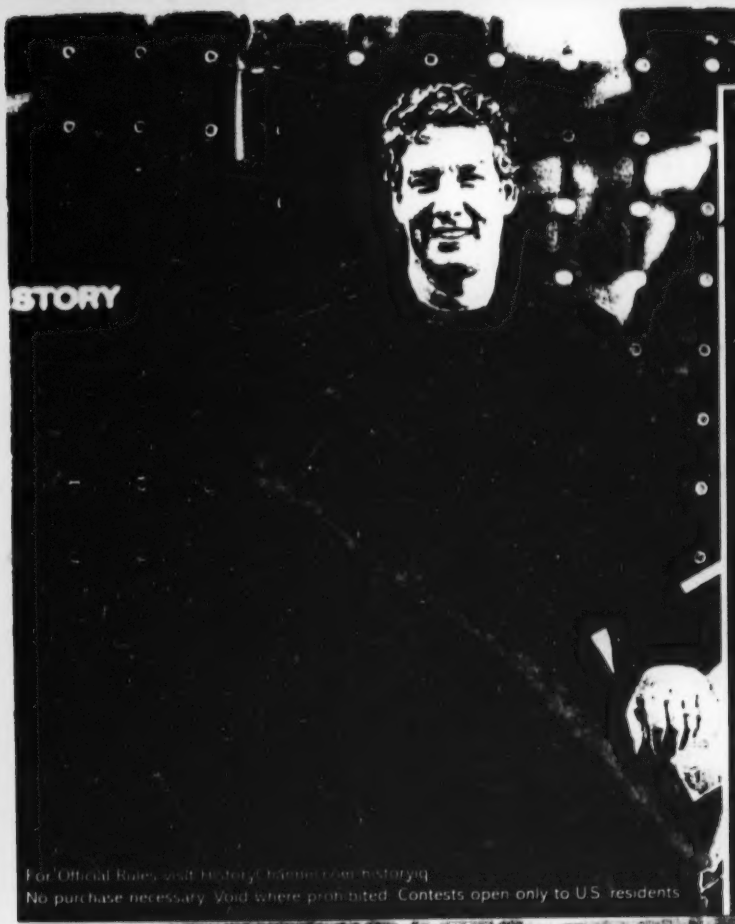
PRIMARYSOURCE

The Boston Massacre
***Boston Gazette and Country Journal*, March 12, 1770.**

On the evening of Monday, being the fifth current, several soldiers of the 29th Regiment were seen parading the streets with their drawn cutlasses and bayonets, abusing and wounding numbers of the inhabitants.

A few minutes after nine o'clock four youths, named Edward Archbald, William Merchant, Francis Archbald, and John Leech, jun., came down Cornhill together, and separating at Doctor Loring's corner, the two former were passing the narrow alley leading to Murray's barrack in which was a soldier brandishing a broad sword of an uncommon size against the walls, out of which he struck fire plentifully. A person of mean countenance armed with a large cudgel bore him company. Edward Archbald admonished Mr. Merchant to take care of the sword, on which the soldier turned round and struck Archbald on the arm, then pushed at Merchant and pierced through his clothes inside the arm close to the armpit and grazed the skin. Merchant then struck the soldier with a short stick he had; and the other person ran to the barrack and brought with him two soldiers, one armed with a pair of tongs, the other with a shovel. He with the tongs pursued Archbald back through the alley, collared and laid him over the head with the tongs. The noise brought people together; and John Hicks, a young lad, coming up, knocked the soldier down but let him get up again; and more lads gathering, drove them back to the barrack where the boys stood some time as it were to keep them in. In less than a minute ten or twelve of them came out with drawn cutlasses, clubs, and bayonets and set upon the unarmed boys and young folk who stood them a little while but, finding the inequality of their equipment, dispersed. On hearing the noise, one Samuel Atwood came up to see what was the matter; and entering the alley from dock square, heard the latter part of the combat; and when the boys had dispersed he met the ten or twelve soldiers aforesaid rushing down the alley towards the square and asked them if they intended to murder people? They answered Yes, by G-d, root and branch! With that one of them struck Mr. Atwood with a club which was repeated by another; and being unarmed, he turned to go off and received a wound on the left shoulder which reached the bone and gave him much pain. Retreating a few steps, Mr. Atwood met two officers and said, gentlemen, what is the matter? They answered, you'll see by and by. Immediately after, those heroes appeared in the square, asking where were the boogers? Where were the cowards? But notwithstanding their fierceness to naked men, one of them advanced towards a youth who had a split of a raw stave in his hand and said, damn them, here is one of them. But the young man seeing a person near him with a drawn sword and good cane ready to support him, held up his stave in defiance; and they quietly passed by him up the little alley by Mr. Silsby's to King Street where they attacked single and unarmed persons till they raised much clamour, and then turned down Cornhill Street, insulting all they met in like manner and pursuing some to their very doors.

Thirty or forty persons, mostly lads, being by this means gathered in King Street, Capt. Preston with a party of men with charged bayonets, came from the main guard to the commissioner's house, the soldiers pushing their bayonets, crying, make way! They took place by the custom house and, continuing to push to drive the people off, pricked some in several places, on which they were clamorous and, it is said, threw snow balls. On this, the Captain commanded them to fire; and more snow balls coming, he again said, damn you, fire, be the consequence what it will! One soldier then fired, and a townsman with a cudgel struck him over the hands with such force that he dropped his firelock; and, rushing forward, aimed a blow at the Captain's head which grazed his hat and fell pretty heavy upon his arm. However, the soldiers continued the fire successively till seven or eight or, as some say, eleven guns were discharged.



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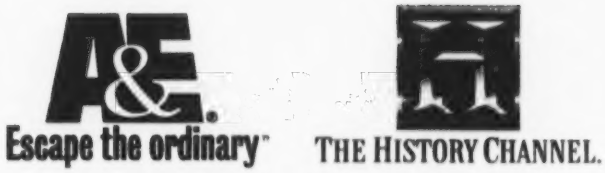

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